

APOLLO

EDITOR: W. R. JEUDWINE

The Magazine of the Arts for Connoisseurs and Collectors

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EDITORIAL

IN the thirty years of its life APOLLO has been regarded as having concerned itself more with the antique than with the modern, and in the perennial argument about the validity of much contemporary painting to have stood solidly with the traditionalists. The argument, however, has always been unreal, and this has long been recognized in Paris where the modern schools have their home. In England, on the other hand, there has remained a substantial, though gradually dwindling body of opinion, rooted more amongst those who "know what they like" than those who approach painting without pre-conceptions, which dismisses all art not frankly representational as, at best, no more than skilful trickery.

Yet in any large exhibition of contemporary paintings it is obvious even to the least perceptive eye that they all have something in common, and especially with non-figurative work in which no question of a "likeness" arises, that some are much better than others. In an article which will appear next month entitled "An Introduction to Abstract Painting," John Prossor discusses the intellectual basis of abstraction and its relation to painting of other kinds. This will run to considerably more than the usual length, and will be illustrated in colour and black-and-white.

All writing on art suffers from the inadequacy of words to explain what of its nature can only be explained in form and

colour. Criticism from the Renaissance to the present day has been trying in many different ways to say the same thing—to answer the question: "What is a work of art?" The points of view only have changed, and changed most violently in the last fifty years. It is thus nonsensical to consider a contemporary work from the same point of view as a work of the Renaissance. Yet this is what most of us, conventionally educated in a humanistic tradition, habitually do; personal likes and dislikes, irrelevant to criticism, inevitably obtrude; we cherish the modes of expression which five hundred years have made familiar. Art has no such limitations; it is not restricted to a particular style, period, or ideology: the contemporary looks as it does because it is contemporary. John Prossor's purpose is to make clear the underlying impulse of creative art, and, by implication, the link between what is contemporary to-day and what was contemporary yesterday.

This sounds a large order, and one which many attempts have been made to fill. It is not to be supposed that everybody will agree with the views put forward; we shall welcome controversy; but we make no apology for attempting to deal with so large a subject within a single article, since it seems important that modern art, like it or like it not, should be taken seriously as a manifestation of the world we live in.

CURRENT SHOWS AND COMMENTS FASHIONS FROM FOUR CENTURIES

By HORACE SHIPP ("Perspex")

THE work of the British Council in making known British Art abroad is, perhaps inevitably, mainly concerned with publicizing our contemporary artists; and the policy seems to be based on a belief that ultra-modernism is the kind of art demanded abroad and that we can provide the article as well as anybody else. So Ben Nicholson and Modern Sculpture is on its way to São Paulo. I have always felt that something more essentially and characteristically British than this off-shoot of the School of Paris might do our honour service, though I would not wish for the contemporary artist of any kind to be excluded from this propaganda. One difficulty is that, all too often, the work being exhibited in our name cannot be shown here. If the British Council possessed an exhibition gallery of their own for this purpose and as its general shop window to the home public, it might be an excellent idea: an aspect of the principle about taxation and representation, and an opportunity for us to see more of the work which they are doing.

A brief show at the Tate this month gave a glimpse of their work in another direction. There were assembled the seventy or so masterpieces from the XVIIIth century which are to go to three cities of Canada and thence on to the United States during the coming months. An excellent idea; an excellent selection, well-balanced and truly representative. I think I would have given Romney a better showing, for he has but one picture; and the organizers have not been very enterprising about Hogarth, though an examination of the works by him which have been chosen is most rewarding. Those strictures apart (and one realizes how terribly difficult it must be to borrow works of supreme art for a fairly protracted tour overseas, especially in these days when owners count them among the attractions of their houses "open to the public"), the achievements of the century are laid out for our Canadian cousins in fine style. The exhibition splendidly indicates the wealth of the period in our painting and in world art.

Even for those of us here who are familiar with the

XVIIIth-century masters there was the excitement of seeing both the—to us, but not to the Canadians—hackneyed and so much that is rarely shown publicly. Reynolds and Gainsborough and Wilson led the van, as they should. Here was the well-known "Georgiana, Duchess of Devonshire, and her Daughter," from Chatsworth again, but what a revelation in Reynold's portraiture is the lovely quiet "Lady Caroline Scott," belonging to the Duke of Buccleuch; here was Gainsborough's famous "Grand Landscape," loaned by Viscount Camrose, and also the heart-catching loveliness of "Miss Gainsborough Gleaning" which came from Mrs. Fleischmann's collection; here was Wilson's "Snowdon," from Nottingham—I personally think it the finest of all English landscapes even when as here it is hanging with the "Dolbadarn Castle" from Cardiff—but the "Croome Court" reveals what a genius he was in depicting gentlemen's country seats so that they have the sheer magic of noble landscape. The showing of Gainsborough and Wilson brought out the fact that this, indeed, was the beginning of our great school of English landscape which was to find fruition in the masters of the early XIXth century. I wish that this had been stressed in the catalogue: it is as well when we are doing this kind of propaganda for our painting not to be too modest about our contribution to European art, and surely this romantic landscape of the later Wilson and Gainsborough established them as pioneers.

Along with the greatest names there was a selection of masterpieces from the grand second line. Raeburn's "The Archers," from the late Viscount Novar's collection, can stand with the finest: exquisite design and daring at that, beautiful quiet colour, the tone values of an absolute master, it is conspicuous even in this company. Kneller's "Alexander Pope" reminds us of the glories of our XVIIIth-century literature, a theme underlined also by the Highmore illustrations to the early novels and by the theatrical pictures. The magnificent "Gimcrack with a Groom," by Stubbs, and two of his fine conversation pieces, prove a worthy



THE ARCHERS. BY HENRY RAEBURN. Canvas. 39 x 48½ in.
From the Exhibition "British Painting in the 18th Century" at the Tate Gallery.

representation of that master whom we are learning to appreciate more and more. Joseph Wright of Derby is another XVIIIth-century artist with a growing reputation, perhaps because of his preoccupation with technology, and he too appears at his best. Altogether an imposing exhibition. I hope it can be followed up by one of the landscape masters of the next generation so that Canada can have the continuing picture of British art in its greatest periods.

REDISCOVERING CHINNERY

One other official art show of the month has surprised us with its unostentatious goodness: that of George Chinnery at the Arts Council. The exhibition was organized by the Scottish branch of the Arts Council and comes to London from there. It does notable service by putting on the map a rather neglected artist, though the Tate did have an exhibition in 1932. Chinnery is revealed as of greater stature than any but a few enthusiasts presumed; the portraits more scholarly; the draughtsmanship, especially of the long period at Macao, more free; and if his sheer prolificacy inevitably makes for some work well below standard, he is nevertheless entitled to be judged by his best. The Arts Council show should help his reputation as an artist; and as a man a biography is long overdue. In London, Ireland, India and China, this romantic and even eccentric personage lived in his own bizarre and extravagant style. In the great days in India, despite earnings of over 6,000 guineas a year, he accumulated debts of more than £40,000. In his art every period has first-rate contributions; the excellent portrait "Mrs. Eustace," in Ireland when he was in his mid-twenties, the Indian water-colours, the landscapes and the fine self-portrait of the Chinese period. The fact that he invariably painted on a small scale has militated against his acceptance. A critic of his teen-age Royal Academy exhibits spoke of "his new manner of painting, rather after the manner of Cosway," and that justified tribute stands. The small scale has persistently been an English characteristic.

SMALL-SCALE DUTCH MASTERS

The exhibition "Fine Old Dutch Paintings," at Alfred Brod Gallery, would suggest that it is also a XVIIth-century

Dutch one, for most of these pictures also are small in scale. A noble portrait head by Jan Lievens, and a landscape by Pieter Potter, were exceptions. The landscapes were particularly outstanding; and one by Cornelis van Poelenburgh, painted with the firmness, the consciousness of design, and the absolute clarity of his classical manner, was one of the best works we have seen by this master. It is by thrills of this kind that one is rewarded at such an exhibition. A brilliant still-life of peaches by that early woman artist Clara Peeler introduces us to a name not known well enough here. It has a cold severity and formal restraint typical of the early period of Dutch Still Life, very scholarly and unsentimental. In truth it was the lesser-known names which came out so well in this show. Jan Ruisscher, whom we tend to think of as an engraver, has a most dramatic little landscape with a tower standing stark against the sky. The genre subjects were not very attractive, and a "Gany-mede" by Nicholas Maes, showing a fat little boy riding an eagle, reminds us how far this artist went from his master, Rembrandt. The

whole exhibition, however, is charming; and the fact that practically all the works have sold shows how perennially popular this human Dutch art is.

LIMIT BY PRICE

Inclined to the small size again (though not invariably so) are the "Pictures under £200" at Agnews. Two very large portraits of Ellis Crispe, a Sheriff of London, and his wife, by Cornelis Janssens (anglicized in this instance as Johnson) must be excepted, and that they should be offered at so modest a figure indicates the sparsity of wall-space in these days, for they are finely painted. Another excellent English portrait is "A Man in a Buff Coat," by that artist who deserves more attention, Tilly Kettle. The noble draughtsmanship and the restrained harmonious colouring went to the creation of a splendid picture, infinitely happier than a nearby bloodless royal portrait by the great Sir Joshua Reynolds. My only other real enthusiasm at this exhibition was again a portrait: one by Wright of Derby of a Mr. Hall. Probably portraits, apart from their personal associations, are not popular at present, hence the inclusion of impressive works by important artists in this low-priced selection. My other choice would be the two animal pictures by James Ward, "Rabbits" and "Guinea Pigs," painted in his most strokable manner; but this is pure English sentimentality, for he is clearly a better painter in his refreshingly direct "Farmyard."

FRENCH EXHIBITIONS

Away from British Old Masters the exhibition "Corot to Picasso" at Tooth's reviews a century of French painting. Corot's "La Chariot d'Arras," strong and firmly painted, belongs to 1853, before the charm of his silvery, feathery trees seduced him. The inclusion of two important works by Monet in this exhibition—one of them the splendid "L'Inondation: Bords de l'Epte"—reminds one that the really exciting happening in the world of exhibitions during this month is not in London, but in Edinburgh, where the Festival special exhibition is devoted to this master. As this will be coming to the Tate Gallery, by an excellent arrangement which has now established itself as a tradition, we will return to the fascinating subject in next month's comments.



Fig. I. GERARD HOUCKGEEST, 1634. The King and Queen of Bohemia dining in Public at Whitehall, waited on by Lord Digby.
From H.R.H. The Duke of Kent's Collection.

THE GREAT WINE-COOLERS—II

By N. M. PENZER

IT has been generally agreed that the earliest silver wine-coolers used in England date from after the Restoration, although, it is conceded, those of base metal can be traced back to the beginning of the XVIIth century. Such conclusions, however, seem to have been reached without taking into consideration the long history of the wine-cooler in places as adjacent to ourselves as France and the Low Countries, and its consequent almost certain importation into England at a date much earlier than the XVIIth century. The very size and weight of the article in question should at once caution us against too recent a dating because of the melting down of early examples which must have been carried on to an extent of which we have but little idea. Realizing this fact, a close inspection of wills and inventories should be undertaken before making any categorical statement. Unfortunately, the number of published English plate inventories, particularly the royal ones, is negligible, and the protracted study of dusty bundles of MSS. at the Record Office and elsewhere has failed to appeal to writers on the subject. Nevertheless, the information exists for those who have the time and patience to carry out the necessary research.

With the publication, in 1955, of the 1574 inventory of the jewels and plate of Elizabeth I¹ we find that several of our formerly accepted datings regarding certain types of plate—e.g. the helmet-shaped ewer and the steeple-cup—will have to be considerably altered. So also with the wine-cooler, called in Tudor inventories a "Sesterne" or "Cesterne." Among "Sundry Parcelles" in the 1574 inventory, number 1330 reads:

Item oone greate Sesterne of siluer to serue for a Cup-
bourde poiz v^oxxv oz. dim.

Here we learn two things. First, that a wine-cooler weighing 525½ oz. was considered "greate," and second, that in spite of this fact it did *not* stand on the floor as all engravings and paintings show, without exception, but was placed on a cupboard of estate or buffet upon which plate was customarily set out. Now in the Declared Accounts² we learn of certain "wastage" of silver from the wine-cooler for which the Groom Porter, or his widow prior to the appointment of his successor, was responsible and had to make good the deficiency. We may well ask what were the duties of a Groom Porter, and why the wine-cooler was put in his charge instead of being delivered to the Master of the Jewel-house. According to Edward Chamberlayne's *Angliae Notitia* (1669 onwards) the duties of the Groom Porter were "to see the King's Lodging furnished with Tables, Chairs, Firing; to provide Cards, Dice, &c. to decide Disputes arising at Cards, Dice, Bowlings &c." From other sources it appears that in the Middle Ages his chief duty was to supervise the furnishing of the royal residences. By Tudor times the office was almost entirely concerned with gaming, and the Groom Porter's first duty was to see that everything necessary was duly set out for play in the royal apartments.

It is doubtless in this connection that a large wine-cooler would be used—a most welcome accompaniment to a long evening's play in an overheated room. We may imagine that in time it was regarded as part of the furniture and so came under the Groom Porter's personal care. He would then be responsible not only for the article itself but for the constancy of its weight and the compensation of any loss incurred during the term of his office. As we have already noted, furniture included dice, and by the XVIIth century the Groom Porter had also become the

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Fig. II. Table-fountain,
French, c. 1370.
Courtesy of the Cleveland
Museum of Art, Ohio.



Fig. III. Wine-cooler and
wine-fountain bearing the
arms of Lord Chesterfield.
Made by IC, c. 1670.

Photo by courtesy of the
Bowes Museum.

licenser of gaming places throughout the kingdom, with the right of keeping his own tables in the Christmas season and during Epiphany. The play was often very high, as both Pepys and Evelyn record. The names of Richard Hobart (Hubbert), Thomas Offley and Thomas Neale occur as holders of the office during this period. Thomas Archer, the artist and architect, was appointed Groom Porter at the court of Queen Anne, a post which he held until his death in 1743. The warrant for his re-appointment on the accession of George II had specified the places under his care. They included common billiards halls, bowling grounds, gaming houses, tennis courts, etc. As he was also arbiter of all disputes concerning play and wagers, we can well imagine that the perquisites would be considerable. The office became extinct about 1783.³

As to the date and place of manufacture of the wine-cooler mentioned in the 1574 inventory we know nothing. It had previously appeared in the 1559 inventory made after the death of Queen Mary, but may well date back to the time of Edward VI or Henry VIII. Until further evidence is forthcoming, we must be content merely to record its use in England in Tudor times, and to conclude that if it had not evolved independently in London it may have been imported from France where, as we have seen in the previous article, it had been in use since the XIVth century.

We know nothing definite about the wine-cooler in Stuart times, but we cannot assume that it had been discontinued merely because we have not so far found descriptions in inventories. Such heavy objects would be the first to go to the melting-pot when money was scarce, and there is little chance of a pre-Restoration specimen being discovered. However, if we accept the evidence of two pictures which hung at Hampton Court,⁴ now attributed to Gerard Houckgeest (1600-c.1655), the wine-cooler was still in use at the English court about 1630. The first of these pictures, dated 1637, shows Charles I and Henrietta Maria dining in public in a banquet hall with black marble pillars. A large ornate vessel containing flagons is placed at some distance from the table, with a Charles spaniel in the left foreground and a greyhound near the table. The other picture (Fig. I), dated 1634, is very similar, and depicts the King and Queen of Bohemia (Charles' sister Elizabeth, the "Queen of Hearts") also dining in public. The hall is

paved in black and white marble, with a high coffered wooden ceiling and a stone staircase at the far end leading to a gallery and corridor. The royal pair sit at a covered table to the left, surrounded by servants and members of the court. Through a coffered archway opposite, flanked by Corinthian pillars, the Order observed throughout the picture, serving-men advance with dishes across the open floor on which several dogs are playing. To the right is a covered tiered buffet on which the more ornate plate is displayed, while the wine-cooler occupies the foreground. It is round, of the large shallow type, with lobed sides, ring handles, a broad, flat rim, and, apparently, claw-feet. In it stand two tall square stoppered bottles with a third on the floor beside it. To the right is a small, covered serving table with glasses. Two black-robed men are in attendance.

Any other Stuart pictures which may have shown wine-coolers were destroyed in the civil wars, to which also the melting down of so much plate was due. The gradual dispersal of the contents of the Jewel-house continued unabated until, with the overthrow of the monarchy, the regalia was partly turned into coin and partly sold intact. Thus by the end of 1649 virtually nothing whatever remained of the great Tudor heritage of plate. With the return of Charles II it was necessary, therefore, to order not only a new set of regalia but also a complete service of plate in both of which Dutch influence predominated. As we have already seen (Part I), Charles II was familiar with the wine-cooler during his exile and, with the introduction of ornate silver furniture following the Restoration, it is not surprising that the rococo wine-cooler soon became a favourite piece of plate at court, and many noble houses followed the fashion. In 1672 Charles II's mistress, Louise Renée de Kéroualle, was granted a Royal Warrant⁵ for 6,730 oz. of plate, of which 1,000 oz. were accounted for a silver wine-cooler. Of the many others which were melted down, details of two are preserved in the archives of Messrs. Child & Co.⁶—an enormous one supplied to the Earl of Devonshire in 1687 weighed 3,496 oz. and cost £1,223 12s. 6d. In 1710 another, almost as large, was made for the Duke of Newcastle. It weighed 3,444 oz. and cost £904 1s. 6d., as stated in the original receipt at Welbeck.

In his introduction to the *Catalogue of Plate belonging to the Duke of Portland*, E. Alfred Jones quotes from lists

Fig. IV. A wine-cooler and matching wine-fountain by Thomas Farrar, 1728.
From the collection of the Marquess of Exeter.



and inventories at Welbeck showing that at least seven wine-coolers were either sold or melted down. William III had four coolers of over 1,000 oz. each made after the arrival of Mary from the Hague in 1689, but none have survived. They were not always of silver, and examples of about this date have been recorded in marble (e.g. at Ham House), pewter, copper and brass. In the 1672 inventory of Charles Stuart, Duke of Richmond and Lennox, we read (*Arch. Cantiana*, XVII, p. 393) of "One brasse Cisterne & Fountaine . . . 5. o. o." The mention of the "Fountaine" is of considerable interest in our present inquiry because at the end of the XVIIth century and in the first quarter of the XVIIIth century we find the wine-cooler often had the wine-fountain as a companion piece—in some instances there were two fountains to one cooler (as at Welbeck). We must, however, be careful not to confuse a table-fountain and a wine-fountain. They are entirely different objects used for entirely different purposes. The table-fountain was used in the Middle Ages as a centre-piece, and was often of magnificent workmanship, being usually of silver-gilt enriched with enamels, crystal and precious stones. The water, stored in a small container, hidden by the elaborate tracery and ornamentation, fell into a bowl in which the fountain itself stood, in some cases setting in motion amusing figures on its way down. Thus the use of the individual ewer and basin for table ablution was obviated. Although only a single specimen (Fig. II) of this type (French, c. 1370) appears to have survived,⁷ no fewer than seven English examples, together with their basins, are described in the 1574 inventory of Elizabeth I. All these were for table ablutions, and the one given by Anne Boleyn to Henry VIII in 1534, from designs by Holbein, is definitely described as a water-fountain, the water issuing from the breasts of female figures and falling into the basin below.

In the 1459 inventory of Sir John Fastolfe⁸ a silver-gilt fountain "with j columbyne floure in the bottom," weighing 23 oz., was obviously a table water-fountain similar to those mentioned in the 1574 inventory. But another item in the same inventory is not so obvious. It reads: "Item j Fountayne of Latayne to sette in pottys of wine." Here it would seem that this so-called brass or latten "fountain," large enough to hold several pots of wine, was, in reality, a wine-cooler, or Sesterne—a term so far not noticed until the XVIth century. It seems clear, then, that a large, open, base-metal vessel is indicated, whatever name the compiler of the inventory chose to give it. We are left in doubt as to whether the cups were washed up in the same vessel, or whether an ordinary wooden bowl would be used for the purpose, but such a bowl is clearly mentioned in a conversation manual by Peter Erondell, a Huguenot refugee, who taught French in Elizabethan London. In his *The French Garden: for English Ladies and Gentlewomen to walke in*, published in 1605, we find that although he clearly refers to a copper winecooler and a wooden vessel he calls them both "tubbes" as the equivalent of the French *cuves*. In the eleventh Dialogue the *grande dame* (possibly taken from one of the Berkeley family) bids the butler put fresh water in the tubbes—that of copper to keep the drink fresh, the other of wood for washing the cups and glasses. This function of the wooden "tubbe" was in post-Restoration days assigned, as occasion demanded, to the wine-cooler itself—especially when a great wine-fountain was also in use. The fountain given by the borough of Plymouth to Charles II at the time of his Restoration must, for many reasons (*Ant. Coll.*, *op. cit.*, p. 117), be regarded as a centre-piece capable of being used as a water-fountain for table ablutions.

We should therefore in all probability be correct in stating

that the true wine-fountain, as a complementary piece to the wine-cooler, did not appear until after the Restoration, and we can regard it as typical of an age which was producing silver furniture, toilet sets, sconces and hearth furniture in considerable quantities. Many of these great fountains have doubtless been destroyed together with their wine-coolers. One of the earliest pairs still existing is that made about 1670 by IC, as yet unidentified, for Philip Stanhope, 2nd Earl of Chesterfield (1633–1713).¹⁰

The wine-cooler (Fig. III) resting on four claw feet, with swelling gadrooned body and drop-handles held by lions sejant, is engraved with the Chesterfield arms impaling those of his third wife, Lady Elizabeth Dormer, eldest daughter and co-heir of Charles, 2nd Earl of Carnarvon. The fountain, which is no less than 52½ in. in height, has swirling fluting on the body which swells out at its base into large elongated gadroons, with scroll handles which bifurcate as they bend back towards the body. The tall concave cover, surmounted by the Chesterfield crest, is heavily gadrooned round its lower rim. Another XVIIth century fountain, of inverted pear shape, fluted and gadrooned, was made by John Stocker in 1698–9.¹¹ It was, however, during the first two or three decades of the next century that most of the extant wine-fountains, often with their accompanying coolers, were made, examples of which are (or were) in the collections of the Dukes of Marlborough (Earl Spencer), Buccleuch, Newcastle, Cumberland, Portland and Rutland.

A fine matching pair is that belonging to Lord Exeter, made in 1728 by Thomas Farrar (Fig. IV). The fountain is of baluster vase form on a circular foot chased with masks and strapwork panels of trellis-work. The lowest section of the body, into which the dolphin tap and spigot is fixed, is decorated with strapwork. The middle section has baroque cartouches of masks on a diapered ground, while the swelling upper section, with lions' mask and pendant ring handles, has swags of fruit supported by shells set at the base of the incurved neck, above which is the domed cover chased with strapwork and surmounted by a pineapple finial.

The wine-cooler has a matching design throughout, and stands on an oval foot chased like the fountain. Applied male masks on a diapered ground occupy the centre of the body, the handles being formed as demi-lions with their front paws resting on bars, and the rim decorated with applied masks and shells on a matted ground. And now at last we turn to individual examples of great English wine-coolers which are still extant—for the most part in private collections.

The earliest example so far discovered is that in the possession of the Earl of Rosebery. It was made by an unidentified craftsman (see later) in 1667.¹² The following is the entry in Lord Rosebery's plate book:

Charles II. A.D. 1667. Oval, the body ornamented with embossed acanthus leaves alternating with plain oval bosses; the rim, which is flat, is ornamented with half



Fig. V. Wine cooler by TI, 1677. Victoria and Albert Museum.

beads, and has an outer plain edge, with trefoil ornaments. There is an inner wreath of laurel tied with ribbons all round the opening. The handles consist of demi-lions holding rings, and it is supported on four richly chased dolphin legs, each dolphin having a spray of bulrushes underneath. Length 46 in. Height 19½ in. Engraved with Coat of Arms. London 1667.

The coat-of-arms is not contemporary, being that of the Rosebery family, added on the purchase of the wine-cooler. Its history is interesting as it was given by Charles II to Francis Newport, Earl of Bradford (1617-1708), possibly to celebrate his creation as Viscount Newport of Bradford, Shropshire, in 1674-5. In 1762 it passed to Earl Mountrath, then to Lord Milton and in 1829 to Henry Dawson-Damer, father of the 4th Earl of Portarlington. On July 24th, 1891, it was put up for sale at Christie's (Lot 54), but was "bought in." It was later sold anonymously and passed into the Rosebery collection. There remains but to mention the maker's mark. It consists of a monogram, apparently of several letters, of which only C and G are at all clear, surmounted by a sun (rather than a star). Cripps¹⁸ read the letters as only BG, and Jackson¹⁴ as BECG. The present writer and Charles Oman compared the rubbing of the Rosebery mark with those on the pierced cup and cover of 1669-70 at the Victoria and Albert Museum. They appear to be identical, but although the marks are good—especially in the cover of the cup—the jumble of letters still presents difficulties. Oman is of the opinion that there is an L in the centre with a CG repeated either side. Thus the unknown craftsman's initials may be CGL or GCL, whichever way you read it. It is possible, of course, that two partners are involved!

Curiously enough, Lord Rosebery also possesses one of the most recent silver wine-coolers—one of 1773 made in the Adam style by Daniel Smith and Robert Sharp. This must have been a special order, for by this time the best period of the mahogany and marble wine-cooler had passed, while that of silver hardly extended beyond 1730. Apart from the Chesterfield "pair" of c. 1670, already discussed, there exist about a dozen other XVIIth-century wine-coolers. Details of their dates, makers and owners are as follows:

1. 1675	AM in monogram crowned	Earl of Ancaster
2. 1677	TI escallops above and below	Victoria and Albert Museum
3. c. 1680	TI, as above	Unknown
4. 1680	Robert Cooper	Marquess of Bristol
5. 1681	Robert Cooper	Duke of Rutland
6. 1682	Charles Shelley	Duke of Portland
7. c. 1690	Unknown	W. Lowndes ¹⁸
8. 1694	George Garthorne (?)	Bank of England
9. 1695	Benjamin Bathurst	Earl of Jersey
10. 1697	Pierre Harache	Barber Surgeons
11. 1698	Ralph Leake	Scarsdale Heirlooms

It will be noticed in the above list that Nos. 2 and 3 are both by the unidentified maker TI. They are, indeed, so similar in design as hardly to be distinguished from one another. The dated one was sold at Christie's on March 5th,

1919, Lot 146, and again at Sotheby's on May 9th, 1957, Lot 147, when it was purchased by the Victoria and Albert Museum, thus filling a gap in their Charles II plate (Fig. V). The other one, said to have been at Stowe House in 1848, is of practically the same proportions, and was sold at Christie's on July 26th, 1926, Lot 91, and again on May 20th, 1936, Lot 96. A single description is sufficient for both.

Of the usual oval shape, the body bulges out to form distinct convex surfaces, or lobes, both at the sides and at each end. Those at the sides are decorated with voluted acanthus foliage and fruit and floral festoons, all on a matted ground. Those at the ends support massive lion's head drop handles flanked by voluted acanthus foliage, also on a matted ground. Above the bulging body, but following its contours, is a broad vertical band of acanthus over which the flat reeded rim projects. It rests on four double voluted feet chased with foliage. The length is 22½ in., height 8½ in., and weight 232 oz. 18 dwt. Among the Hervey silver at Ickworth (late Marquess of Bristol), now the property of the National Trust, is a comparatively small (27 in. from handle to handle and 3¼ oz. in weight) wine-cooler made by Robert Cooper in 1680 and bought by John Hervey, 1st Earl of Bristol (1665-1751) in 1697 (Fig VI). Its convex body has large gadroons separated from each other by narrow acanthus foliage, above which is a broad band of fruit and flowers with a flat overhanging rim chased with flowers, masks, etc., on a matted ground with a clenched edge. It is supported by four thick dolphin feet to which acanthus foliage is applied. Large ring handles depend from lions' heads either end.

It would almost appear that Robert Cooper used the Ickworth wine-cooler as a model for the enormous one (length 45½ in., width 39½ in., height 18½ in., weight 1,979 oz. 10 dwt.) he made the following year to the order of the 10th Earl of Rutland. The only differences are that the gadroons are longer and narrower, the legs are claw feet clasping balls, and the ring handles are formed of the Manners family crest—a peacock in its pride.¹⁷

No. 6 of our list, in the collection of the Duke of Portland, resembles the general design of Cooper's wine-coolers, but is devoid of nearly all ornamentation. It has claw-and-ball feet, and a plain flat rim with a clenched edge as before. It is almost as large as the Rutland example (length 42 in., width 32 in., height 13 in., weight 1,160 oz.) and was made in 1682 by the royal goldsmith Charles Shelley.¹⁸

The next item has already been mentioned in Note 15. No. 8 of the list is very similar to those by Cooper. It is thus described by C. C. Oman in his unpublished *Catalogue of Plate belonging to the Bank of England*, 1939, No. 37, p. 13, with Pl. V:

Oval, with bulging side, spreading lip and four claw and ball feet. The side is decorated with plain ovals alternat-

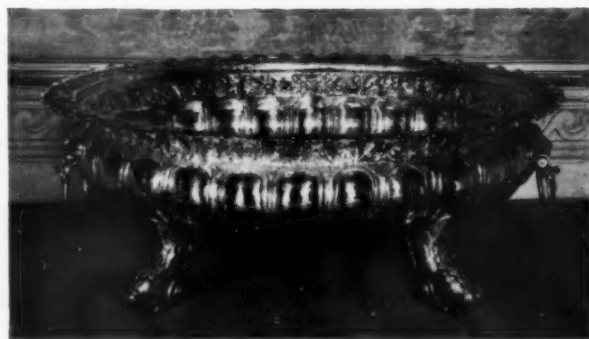


Fig. VI. From the Hervey collection at Ickworth. Robert Cooper, 1680. National Trust.



Fig. VII. The Pierrepont-Chudleigh wine-cooler. By Philip Rollos, possibly 1705.

Courtesy of the Director of the Hermitage Museum, Leningrad.

ing with panels of conventional foliage. At each end is a lion mask holding an oval handle. The lip has a roped border and, inside, a band of acanthus ornament.

The maker's mark: GG above a pellet in a square-headed escutcheon with incurved top, is attributed to George Garthorne. Its length is 30½ in., height 13 in., and weight 616.5 oz.¹⁹ Of very different design is the large decorative wine cooler in the collection of the Earl of Jersey²⁰ (length 39 in., breadth 32½ in., height 15 in., weight 1,680 oz.). It is described in Lord Jersey's catalogue as "a large chased wine cistern, the body ornamented with foliage, fruit and flowers, the borders with roses, etc. supported on four lions rampant, bearing shields. Engraved Royal Arms in centre, with 2 lion mask ring handles. A.D. 1695. Maker B.B. reversed." The rim is further enriched with circular bosses, somewhat resembling the "pearls" of a coronet. The maker is Benjamin Bathurst.

The 1697 wine-cooler belonging to the Barber-Surgeons' Company was presented to that body by Queen Anne, a Latin inscription inside the bowl recording the gift. It is an elegant vessel with applied strapwork on the lower part of the bowl and gadrooned borders to the rim and collet foot. The distinguishing feature, however, is the fine pair of female term handles which the maker, Pierre Harache, using the same moulds, cast as a handle to a 1697 ewer belonging to the Vintners' Company.²¹ The length is 22 in. The last XVIIIth-century wine-cooler listed above is one of a pair made in 1698 by Ralph Leake to match a wine-fountain, 26 in. high, made by him three years previously. A companion fountain was added in 1710 by a Paris goldsmith HR. The set formed part of the Scarsdale heirlooms, and was offered for sale at Christie's on July 16th, 1930, Lot 72, and again on November 7th, 1945, Lot 114. Each time it was bought in. The wine-cooler (22½ in. long) has the lower part of the bowl embossed and chased alternatively with palm leaves and strapwork panels enclosing formal foliage on a matted ground. The rim and collet foot are gadrooned. There is a lion's mask ring handle at each end.

Turning now to the XVIIIth century, we find that during the first three decades some of the largest and most magnificent wine-coolers were made, of which some 25 still exist. These are listed here in the Appendix, with notes for further research, as space will not allow a detailed account here of them all. The fine examples formerly belonging to the Duke of Marlborough, and used by him, so Earl Spencer assures the present writer, for washing up cups and dishes on the battle-field to impress the captured German princes, are well-known. So also those belonging to the Dukes of Buccleuch and Portland are familiar through the writings of the late E. Alfred Jones. We shall, therefore, confine ourselves to offering some additional information on one of the four English wine-coolers in Russia, and discussing briefly



Fig. VIII. Made by Paul de Lamerie, 1726.

By courtesy of the Director of the Hermitage Museum, Leningrad.

one or two of the lesser known examples in private collection.

When, after her trial for bigamy in 1776, the notorious Elizabeth Chudleigh, Countess of Bristol, sailed to St. Petersburg the following year as the Duchess of Kingston, she took with her a large and very fine wine-cooler, with the arms of Evelyn Pierrepont, 5th Earl and 1st Duke of Kingston, engraved inside (Fig. VII).

It is oval with widely separated narrow lobes, or elongated gadroons, round the lower and swelling part of the body. Floral buds, resembling fleurs-de-lis, project between the lobes. In front is applied a large scutcheon, left plain, with lion rampant supporters. The bowl rests on a high collet foot with a pierced base of broad water-leaves. The top edge is gadrooned, and the handles are formed of demilions with oak branches in their mouths. Below are bold scrolls from which depend heavy jointed rings. The measurements are: length 57½ in., width 34½ in., height 32½ in. No attempt, however, has been made so far to give the weight, which, for purposes of comparison, is of considerable interest. E. A. Jones declared the marks to be indecipherable, so that neither date nor maker was given. We shall deal with these points first and discuss the weight later.

In his *Inventaire de l'Argenterie*, Vol. II, p. 500, A. de Foelkersam gives the Britannia clearly, portions of the maker's mark, but nothing of the lion's head erased or the date-letter. Yet in spite of this Troinitsky in his handbook to the Hermitage Museum gives them all! How reliable they are is hard to say, but the date-letter is certainly suspect, for he draws the Court Hand D and calls it 1705-6, whereas it is, of course, the letter for 1699-1700. The maker is given as Philip Rollos. It may be that he was able to inspect marks at the base of the vessel not previously visible, for in the 1956 Russian *Guide* both the date and name of the maker are accepted. Troinitsky also makes it clear (in the Russian section of his work) that Elizabeth Chudleigh did not give the wine-cooler to Catherine II, as suggested by Jones and repeated in the 1956 *Guide*, but sold it to her, together with a pair of two-handled vases made by Paul Storr's Swedish master, Andrew Fogelberg. These were subsequently fitted with spigots and apparently used in conjunction with the wine-cooler as fountains. Catherine presented the complete set to Prince Potemkin, and after his death in the autumn of 1791, the State bought them back. Troinitsky then quotes from Potemkin's Inventory, of which No. 6 reads:

The silver presented by Her Imperial Majesty to the late Prince Gregory Alexandrovich [Potemkin].

Two vases, with lids and copper spigots, on pedestals of divers foreign woods inlaid with silver... 1 p. 24 f. 48z.
A large wine-cooler... 6 p. 36 f. 48 z.



Fig. IX. Large wine-cooler by Philip Rollos, c. 1710.
From the collection of the Marquess of Exeter.

Sum paid for the above, on valuation, by the Cabinet
28-942 roub.
For cleaning these pieces of His Excellency .700 roub.

Total : 29-642

The account ends with a quotation from a letter of T. P. Kirzak describing the fabulous "Potemkin Feast" held at the Taurida Palace on April 28th, 1791. The fullest description, however, is that by Helbig in *Minerva* (1800, Vol. IV, pp. 516-38) who, after dealing with the marvels of the Taurida Palace, proceeds to details of the feast itself—in particular, the famous sterlet soup which was served in the Chudleigh wine-cooler flanked by the two Fogelberg vases.

Turning now to the weights²², and taking 1 *pood* as the equivalent of 36.113 lb. av., 1 *founte* as .90282 lb. av., and 1 *zlotnik* as 65.8306 grains, the weight of the wine-cooler works out at 3,640 oz. troy, 9 dwt., 0.51 gr. The vases²³ come to 849 oz. troy, 4 dwt., 8.63 gr. Now in her extraordinary will made in France on October 7th, 1786, Elizabeth Chudleigh's list of plate²⁴ commences (without any punctuation) as follows :

One large cistern with ornaments weighing 3606 ounces
two large silver vessels to put wine in with their pedestals
and appurtenances one large cover one middle piece
weighing 632 oz. 5 dwt.

Considering the circumstances of time and place, together with the difficulties of weighing such a piece on contemporary scales, it is really surprising that so comparatively close a correct figure was reached. The wine-cooler was certainly heavy enough, but even so it is still less than half the weight of either the great Kandler piece in the same museum or that at Windsor Castle made by John Bridge in 1829.²⁵

The second of the great Russian wine-coolers is that made by Paul de Lamerie in 1726 (Fig. VIII). Whether it was intended as a companion piece to the 28 in. wine-fountain made by him in 1720, and already at the Russian court, is not known, but the assumption seems a likely one. As both vessels have often been described (de Foelkersam, E. A. Jones,²⁶ P. A. S. Phillips, etc.) it will suffice here to reproduce the photograph specially sent to us from Russia.²⁷

Of the lesser known wine-coolers, mention may be made of one by Lewis Mettayer, made in 1709 (length 32 in., height 16 in.). It is decorated with strapwork, as on Pierre Harache's 1697 cooler at the Barber-Surgeons' described above, round the lower part of the body, above which, on a ledge passing through the handle supports, is a band of overlapping water-leaves. The handles are most striking, being designed as semi-horses holding rings in their feet. The rim and foot are heavily gadrooned. The arms in the front are those of William Wyndham Grenville, Baron Grenville of Wotton-under-Bernewood. We have already

mentioned the 1728 cooler and fountain of 1728 by Thomas Farrer in the collection of the Marquess of Exeter. By the help and courtesy of His Lordship, we can include an illustration and description of another most interesting example made by Philip Rollos about 1710 (Fig. IX) :

A Queen Anne massive oval wine cistern on four scroll feet from which dragons' heads rise, the bulbous body decorated with applied cherubs' heads and festoons of flowers, with lambrequin and strapwork cartouches between and a guilloche moulding above, the handles formed as lions standing on projecting scrolls, with everted fluted rim and an inner border of applied shells and scrolls, the centre engraved with a coat-of-arms in baroque cartouche—width without handles 45 in. by Philip Rollos, circa 1710—maker's mark only. The arms are those of Cecil with Chambers in pretence, for Brownlow, 8th Earl of Exeter, who married in 1724 Hannah Sophia daughter and co-heir of Thomas Chambers of London and Derby.

In his *Old Silver of Europe and America*, E. A. Jones gives the weight as 3,690 oz., as against 3,400 oz. given by W. H. Charlton, *Burghley*, Stamford, 1847, p. 243. The measurements were checked on our behalf on January 1957 and are as follows : with handles—length 63 in., width 33½ in., height 34½ in., and without handles or legs—length 45 in., width 33½ in., height 27½ in.

A most unusual wine-cooler is that at Chatsworth, made by David Tanqueray in 1718. The Duke of Devonshire has kindly supplied us with a description from his inventory, made by E. Alfred Jones in 1931. It is as follows :

GILT

Great Wine Cistern

Oval in shape, with a gadrooned edge and with two jointed handles, attached to bold human heads and decorated with a lion's mask, acanthus scrolls and rosettes. Above the handles is a scrolled ornament with acanthus husks and shells ; at the sides of the human heads is foliage. At each side is a very bold human head, above which is a bull's head and scrolls, and at the side of these heads are large scrolls and foliage. The body is decorated in relief with foliated and scrolled ornaments, acanthus leaves, and large plain straps ; the border of the high moulded foot is decorated similarly to that of the body.

Engraved in the interior are the arms of Boyle with an earl's coronet and the Boyle motto, *Vivit post funera virtus*.

Marked with the original weight, 836 oz. Size, 33×28 in. London, 1718-19. Maker, David Tanqueray, son-in-law of David Willaume, the maker of the rare pair of ice-pails of 1698-99.

This great cistern belonged apparently to Richard, fourth Earl of Cork and third Earl of Burlington, the friend of Pope and patron of literature and fine arts, and may have been acquired at his marriage in 1720 to Dorothy, elder daughter and co-heir of William (Savile), Marquess of Halifax.

Many other interesting examples could be mentioned, but references to these will be found in the Appendix.

We shall conclude, then, with a richly decorated example from the collection of the Duke of Buccleuch made in 1731 by Francis Nelme, son and apprentice of Anthony (Fig. X). The swelling lower body is enriched with medallions in laurel wreaths, alternating with conventional floral sprays—all within strapwork on a matted ground. Similar medallions, with shells and acanthus foliage surround the rim of the bowl. Separating the body from the foot are four masks on the plain concave surface. The foot itself is decorated with a broad band of acanthus leaves, below which is a convex moulding of rosettes and acanthus husks in strap

THE GREAT WINE COOLERS—II

panels. The most striking feature, however, are the handles which consist of finely cast models of a unicorn and griffin which stand on large bifurcating scrolls, the right hoof and left claw respectively resting on the rim of the bowl. The measurements are: length 23½ in., width 19 in., height (excluding handles) 12½ in., and weight 555 oz.

¹ Edited from Harley MS. 1650 and Stowe MS. 555 in the British Museum by A. Jefferies Collins.

² These accounts were complementary to the inventories, for after any deficiencies had been made good, they served as the Master's acquittance. The inventories were the charge for the new Master in the ensuing period. It is clear, then, that for the study of Tudor plate the Declared Accounts, a copy of which was filed both at the Audit and Pipe offices, were second in importance only to the inventories themselves. Moreover, in many cases, as in the present instance, additional information is afforded.

³ See further: W. Hone, *Year Book*, etc., 1849 reprint, Vol. I, col. 59, and Vol. IV., cols. 25, 49; Pepys, *Diary*, December 25th, 1662, January 1st, 1667/8; Evelyn, *Diary*, edit. E. S. de Beer, Vol. III, 1955, pp. 308-9; *Notes & Queries*, 5th Ser., Vol. VI; 1876, pp. 426, 507, and 7th Ser., Vol. IX, 1891, pp. 268, 358; *Antiquarian Repository*, Vol. III, 1808, pp. 141-6; and Marcus Whiffen, *Thomas Archer*, 1950, p. 11.

⁴ E. Law, *Royal Gallery of Hampton Court*, 1898, Nos. 627, 645; C. H. Collins Baker, *Catalogue of Pictures at Hampton Court*, 1929—same numbers. Both paintings were formerly attributed to Van Bassen, Houckgeest's master.

⁵ The warrants are dated October 8th, 1672, and are preserved in the Jewel House Warrant Book, 1618-76, amongst the records of the Lord Chamberlain's department (L.C. 5:107, folio 159 D and 160) at the Public Record Office.

⁶ F. G. Hilton Price, *The Marygold by Temple Bar*, 1902, p. 37.

⁷ *Antique Collector*, June 1957, pp. 112-17.

⁸ *Archaeologia*, XXI, 1827, p. 232 et seq.

⁹ For a good reprint see M. St. Clare Byrne, *The Elizabethan Home*, 1949.

¹⁰ For a time exhibited at the Bowes Museum, Barnard Castle, both pieces, now the property of Lord and Lady De l'Isle, are on exhibition at Penshurst Place, near Tonbridge, Kent.

¹¹ E. Alfred Jones, "More Old English Silver in the Hearst Collection," *Connoisseur*, December 1931, p. 399, Fig. VIII.

¹² Owing to the similarity of the Black Letter capitals K (1667-8) and R (1674-5), E. Alfred Jones failed to notice the two cusps, and wrongly dated the cooler 1674-5. Lord Rosebery has had the marks specially checked in order to settle the point conclusively.

¹³ *Old English Plate*, 10th edit., 1914, p. 439—a toilet service of 1673 at Knole.

¹⁴ Marks, p. 130, but in his *History*, p. 233, he gives them as GG and BE. He describes the Victoria and Albert Museum cup on pp. 234-5, but fails to mention the mark. See also *Charles II Domestic Silver*, Victoria and Albert Small Picture Book, No. 17, Fig. 5.

¹⁵ This was exhibited by W. Lowndes of Chesham in the Town Hall, Aylesbury on July 5th and 6th, 1905. See J. Starkie Gardner, *Connoisseur*, October 1905, pp. 86-7. No maker is given, but it resembles No. 4 so closely that it is probably by Robert Cooper.

¹⁶ See *APOLLO*, February 1957, pp. 39-43.

¹⁷ See further, E. A. Jones, "The Duke of Rutland's Plate at Belvoir Castle—I," *Country Life*, May 1st, 1942, pp. 851-3, and Fig. 4.



Fig. X. Wine-cooler by Francis Nelme, 1731.
From the collection of the Duke of Buccleuch. Courtesy of the Royal Academy of Arts.

¹⁸ His mark is a crowned S, and for many years was unidentified until the research of P. A. S. Phillips and E. A. Jones solved the mystery. So far, over 30 pieces have been recorded by this fine craftsman. Some of these are noted by Jones in his *Portland Catalogue*, p. 132.

¹⁹ It was exhibited in 1951 at Goldsmiths' Hall, *Cat. Hist. Plate of the City of London*, No. 172, and Pl. LXIII.

²⁰ For a good photograph see Pl. LVI of *Queen Charlotte's Loan Exhibition of Old Silver*, 1929 (No. 254).

²¹ Goldsmiths' Hall exhibition, as above, Nos. 179, 182 and Pl. LVI.

²² The conversions have been kindly done by the Chief Inspector of the Weights and Measures Department of the City of Cambridge.

²³ For an excellent illustration, see Pl. XLVI of Jones' *Plate of the Emperor of Russia*. The small square hole for the spigot is clearly visible. Jones gives only the height, 36 in., and fails to state that there are a pair, or that AF is Andrew Fogelberg.

²⁴ An authentic detail of particulars relative to the *Duchess of Kingston*, 1788, p. 206.

²⁵ See N. M. Penzer, "The Royal Wine-Cooler by John Bridge," *APOLLO*, November, 1955, pp. 131-33.

²⁶ It should be mentioned that in an article in the *Connoisseur* for January 1909, pp. 53-4, Jones has muddled up the Lamerie and Chudleigh pieces.

²⁷ Both this and other photographs of English plate in Russia have been kindly supplied by Prof. Artamonov, Director of the Hermitage.

XVIII-TH-CENTURY WINE-COOLERS STILL EXISTING (1700-34)

DATE	MAKER	OWNER (PRESENT OR PAST)	REFERENCES AND NOTES
1700-1 (One of a pair)	David Willaume	Duke of Buccleuch	E. A. Jones, <i>Old Furniture</i> , July 1929, pp. 131-3 and Fig. 6 on p. 133. There is also a matching fountain (see Fig. 5, as above).
1701-2	Philip Rollos	Duke of Marlborough (Earl Spencer)	<i>Loan Exhibition, Park Lane</i> , 1929. No. 389, and Pl. LXIX, <i>Exhibition of Treasures from Country Houses</i> , Northampton Museum Art Gallery, 1951, No. 57.
1701-2	Pierre Harache	Duke of Marlborough (Earl Spencer)	<i>Loan Exhibition, Park Lane</i> , No. 390, and Pl. LVIII (with fountain, No. 392), and Pl. LXIV, <i>Exhibition of Treasures</i> , No. 58 (with fountain, No. 56). W. W. Watts, <i>Old English Silver</i> , 1924, p. 72 and pl. 63, 64.
1701-2	Philip Rollos	Foley Grey collection	Christie's, April 20th, 1921, Lot 98 (bought in).
1702-3	Benjamin Pyne	Duke of Buccleuch	E. A. Jones, <i>Old Furniture</i> , July 1929, p. 131, and Fig. 3 on p. 132.
1703-4	Anthony Nelme	Lord Bateman (W. R. Hearst)	E. A. Jones, <i>Connoisseur</i> , December 1931, p. 399. Christie's, July 7th, 1926, Lot 86.
1705 (?)	Philip Rollos (?)	Evelyn Pierrepont, 1st Duke of Kingston. Hermitage State Museum (Winter Palace), Leningrad.	A. de Foelkersam, <i>Inventaire de l'Argenterie . . . des Palais Impériaux</i> (in Russian) St. Pétersbourg, 1907, Vol. 1, Pl. 10, with text Vol. II, pp. 500-4. E. A. Jones, <i>Old English Plate of the Emperor of Russia</i> , 1909, p. 70, Pl. XXXV. S. Troinitsky, <i>Old English Plate of the Hermitage Museum</i> , Petersburg, 1923 (Russian and English), No. 3, pp. 19, 20 (Russian); p. 33 (English). <i>Hermitage Guide</i> (Russian), 1956, p. 15.
1708-9	David Willaume	Duke of Cumberland (originally made for Chamber, 5th Earl of Meath, purchased for George II when Prince of Wales, in 1815, later sent to Hanover.	C. J. Jackson, <i>History of English Plate</i> , p. 790, Fig. 1025 (also fountain, Fig. 1024). Victoria and Albert Exhibition, 1952, <i>Treasures of the House of Brunswick</i> . L. G. G. Ramsey, <i>Connoisseur</i> , October 1952, p. 91, Figs. III, IV, with text on pp. 92-3.

APOLLO

XVIII-TH-CENTURY WINE-COOLERS STILL EXISTING (1700-34)

DATE	MAKER	OWNER (PRESENT OR PAST)	REFERENCES AND NOTES
1709-10	Lewis Mettayer	Baron Grenville of Wotton-under-Bernewood, Bucks.	<i>Exhibition of Art Treasures</i> , Grafton Galleries 1928, No. 961, with Pl. opp. p. 124. Christie's June 26th, 1930, Lot 114.
1710-11	Gabriel Sleath	Duke of Portland	C. J. Jackson, <i>History</i> , p. 792, and Pl. opp. E. A. Jones, <i>Catalogue of Plate belonging to the Duke of Portland</i> , 1935, pp. XII, 133, and Pl. XIX (both refs. with fountain). <i>British Red Cross Society Exhibition</i> , 1915, No. 137. <i>Loan Exhibition, Park Lane</i> , No. 153, Pl. LVII.
1710-11	David Willaume	Duke of Leeds	<i>Antique Collector</i> , May-June 1945, p. 82, Fig. 6 and text p. 84. Christie's, June 10th, 1920, Lot 50.
c. 1710	Philip Rollos	Marquess of Exeter	E. A. Jones, <i>Old Silver of Europe and America</i> , Pl. XXXV, No. 4 and pp. 86, 135.
1712-13	Philip Rollos	Earl of Home (Later: John Girdwood, and W. R. Hearst collections).	W. W. Watts, <i>Connoisseur</i> , December, 1923, p. 220. Christie's sales, June 17th, 1919, Lot 15 (Home); December 13th, 1933, Lot 52 (Girdwood); December 14th, 1938, Lot 46 (Hearst).
1712-13	Lewis Mettayer	Hermitage State Museum (Winter Palace), Leningrad	A. de Foelkersam, <i>op. cit.</i> , Vol. II, pp. 498-9. E. A. Jones, <i>Old Plate of the Emperor of Russia</i> , p. 74, Pl. XXXVII. S. Troinitsky, <i>op. cit.</i> , No. 5, p. 20 (Russian), p. 34 (English), with Pl. IV, No. 5. <i>Hermitage Guide</i> (Russian), 1956, p. 15.
1714-15	Samuel Margas	Marquess of Crewe	<i>British Red Cross Society Exhibition</i> , 1915, No. 58.
1718-19	David Tanqueray	Duke of Devonshire (formerly property of Richard Boyle, 3rd Earl of Burlington and 4th Earl of Cork).	E. A. Jones, <i>Inventory of Plate at Chatsworth</i> , 131, p. XLIV. This is an unpublished private inventory at Chatsworth, of which there are two typed copies. The wine-cooler is silver-gilt.
1719-20	Paul de Lamerie	Duke of Sutherland	<i>Loan Exhibition, Park Lane</i> , No. 697, Pl. LXIV. P. A. S. Phillips, <i>Paul de Lamerie</i> , 1935, p. 76, and Pl. VIII.
1720-21	Gabriel Sleath	Lord Ashburnham	Christie's, March 24th, 1914, Lot 115. Red Cross Sale, March 23rd, 1917, Lot 233. Victoria and Albert <i>Livery Companies Exhibition</i> , 1927, No. 21 (Grocers), Pl. XXXVI. <i>Exhibition of Historical Plate of the City of London</i> , 1951, No. 211, and Pl. LXIII.
1722-23	Thomas Farrer	Duke of Hamilton	Christie's, November 4th, 1919, Lot 34.
1722-23	Edward Vincent	Earl Fitzwilliam	<i>Queen Charlotte's Loan Exhibition</i> , 1929, No. 255.
1724-25	Benjamin Pyne	Viscount Cowdray (originally presented to Sir Spencer Compton)	<i>Connoisseur</i> , May 1918, pp. 58-9. Sir Spencer Compton (afterwards Earl of Wilmington) was Speaker of the House of Commons, 1715-27.
1726-27	Paul de Lamerie	Earl of Scarsdale. Hermitage State Museum (Winter Palace), Leningrad	A. de Foelkersam, <i>op. cit.</i> , Vol. I, Pls. 7 and 8; Vol. II, pp. 19-23. E. A. Jones, <i>op. cit.</i> , p. 88 and Pl. XLIV. P. A. S. Phillips, <i>op. cit.</i> , pp. 83-4, and Pl. XLVIII. S. Troinitsky, <i>op. cit.</i> , No. 24, p. 24 (Russian), p. 36, with Pl. III, No. 24. <i>Guide</i> , 1956, p. 15.
1728-29	Thomas Farrer	Marquess of Exeter	<i>Loan Exhibition, Park Lane</i> , No. 406—with fountain (407).
1729-30	Peter Archambo	Earl of Warrington (Foley Grey Collection)	Christie's, April 20th, 1921, Lot 160.
1731-32	Francis Nelme	Duke of Buccleuch	E. A. Jones, <i>Old Furniture</i> , July 1929, p. 131 and Fig. 4, p. 132.
1734-45	Charles Kandler	Henry Jerningham. (Major William Battine). Hermitage State Museum (Winter Palace), Leningrad	W. Chaffers, <i>Gilda Aurifabrurum</i> , 1899, pp. 87-8. W. Cripps, <i>Old English Plate</i> , 10th ed., 1914, pp. 393-5. A. de Foelkersam, <i>op. cit.</i> , Vol. II, pp. 263-5. S. Troinitsky, <i>op. cit.</i> , No. 27, pp. 25-6 (Russian), p. 37 (English), with Pl. I. N. M. Penzer, "The Jerningham-Kandler Wine-Cooler," <i>APOLLO</i> , September 1956, pp. 80-82; October 1956, pp. 111-15. <i>Guide</i> , 1956, p. 15.

POTTERY AND PORCELAIN AT SALTRAM

By GEOFFREY WILLS

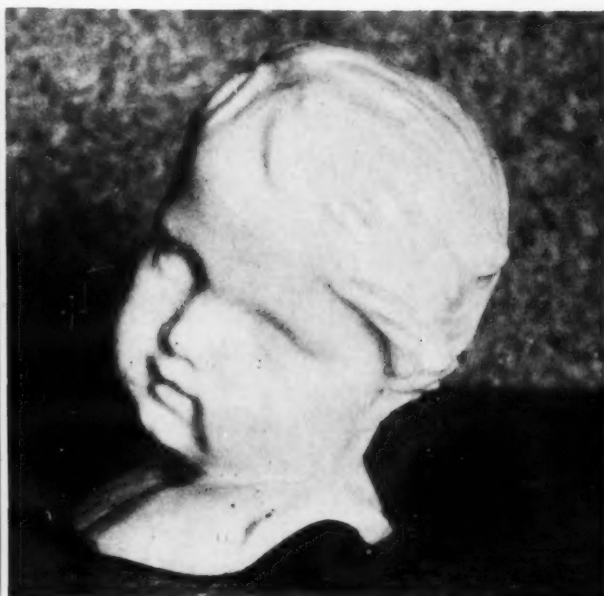


Fig. I. THE CHINA ROOM AT SALTRAM. Untouched for the best part of a century, except for periodic cleaning, the china exhibited is crowded haphazardly into painted and ebonized cabinets. Apart from a window at one end of the room, there is a small central pendant electric light, and altogether it is hard to see the wood for trees. Doubtless the pieces in this room, which are of varying importance and age, will be shown eventually in a more modern manner.

THE mansion of Saltram, near Plymouth, Devonshire, has come recently into the keeping of the National Trust. For two centuries the family home of the Parkers, Earls of Morley, it contains a wealth of chattels that exemplify the varied tastes of an English noble family in the matter of works of art. These have accumulated with

the passage of time, and show not only how fashions changed along the centuries but how the artistic judgment of each successive owner varied also with the years.

The suite of Adam rooms reflects to perfection the elegance of the later XVIIIth century, and in spite of Horace Walpole's caustic remark in general about "Mr. Adam's



Figs. II and III. CHELSEA HEAD OF A CHILD, c. 1750. Height 4½ in. Only the fifth specimen of this model of early Chelsea porcelain to be recorded. Out of the five, this and another (both unmarked) are in perfect condition, and one of the damaged ones bears the mark of a raised anchor. Like so much else that dates back to the early days of the factory, this head shows a Continental influence. It has been suggested that it may have been moulded from a French bronze, but it is equally possible that it was modelled here by a foreign craftsman who had not yet acquired the English idiom.



Fig. IV. CHELSEA FIGURE OF AN ORIENTAL, c. 1755. Height 5½ in. This figure, marked with the anchor in red, exhibits the characteristics of Chelsea wares of the 1755 period. A good paste, clear glaze and restrained colouring were combined by modeller and painter to produce the finest series of figures in English porcelain, and in many instances they challenge the supremacy of their German originals.
Fig. V. PLYMOUTH "SEASONS," c. 1770. Height 6 in. A set of figures that is very typical of Cookworthy's hard-paste Plymouth porcelain. Their lively modelling is not enhanced by the smoke-stained glaze which covers them, but these examples have suffered comparatively little distortion in the kiln, and are good specimens of the wares made at the Coxside factory between 1768 and 1770.

gingerbread and sippets of embroidery," the ensemble of decoration and furniture at Saltram is highly satisfactory to modern eyes. The entrance hall, library and bedrooms are all of different dates and in different decorative styles; their furnishing equally comprising examples of all periods.

The large collection of china in the house, to be dealt with briefly here, summarizes very broadly the history of ceramics from Orient to Occident. The mansion and some of its more striking contents have been described and illustrated from time to time, notably by H. Avray Tipping in *Country Life*. His two articles were issued just over 30 years ago, but Tipping and others made little if any comment on the great quantity of china there, which has rested undisturbed since it was acquired and has remained unknown to all except its owners.

Undoubtedly much of the porcelain and pottery was bought during the lifetime of John and Lady Catherine Parker and their son, Viscount Boringdon; by whom the house was greatly enlarged from a modest earlier one in the decades 1760-80. Probably the several Chinese dinner

services, and much other porcelain from the Far East, were purchased during that time; few houses, large or small, did not boast at one time a sufficiency of these attractive wares that would make the present-day collector despair and that would stock the shop of the average antique dealer for some years. While there are a few of the late XVIIIth-century "export" pieces painted with coats-of-arms that are so popular in the United States, the other main types, *famille verte* and *famille rose*, are amply represented. There is also a notable array of vases glazed in mazarin-blue with gilt decoration dating from the Chien Lung period.

It was Edmund, second Earl of Morley (1810-64), who was most probably responsible for acquiring many of the numerous examples of English and other European factories, and for setting out the china room (Fig. I). Joseph Marryat, in his *History of Pottery and Porcelain* (2nd edition, 1857), lists a number of contemporary collectors, and includes the Earl of Morley (as of Kent House, Knightsbridge, London) as a collector of Plymouth. This understandable interest in a former local product is reflected in the catalogue



Fig. VI. WORCESTER TEAPOT AND COVER, c. 1770. The decoration of this teapot and cover is carried out in black and green, and almost certainly came from the decorating establishment of James Giles, in Berwick Street, London. The base of the teapot bears the imitation Dresden crossed swords with a figure "9" beneath in underglaze blue. This style of painting is seen also on Chelsea, notably on examples in the Schreiber collection, which includes a gold anchor plate painted in black and green with a view of old Battersea Church.



Fig. VII. TWO-HANDLED POT AND COVER. Width 9½ in. This piece of Lambeth pottery, dating from about 1680, shows how well the English artists copied the Chinese blue-and-white porcelain which was then being imported into this country and throughout Europe, and which resulted eventually in the making of porcelain in the West. After suffering neglect for too long, English Delftware is again being appreciated and studied.

POTTERY AND PORCELAIN AT SALTRAM

of the Museum of Practical Geology in Jermyn Street (2nd edition, 1871), where the names of the Earl and of his father-in-law, Montagu Edmund Parker, of Whiteway, Devonshire, are noted as the donors of several pieces of Plymouth porcelain.

In this category is listed a plate (page 166, No. K 20) "in earthenware, with thick white enamel, painted in green, with flowers on the border and crest of the Parker family in the centre." This plate is illustrated in the catalogue by a woodcut, but one may wonder why a piece of tin-glazed earthenware should ever have been included amongst products of Cookworthy's factory, where only hard-paste porcelain was made.

It seems not unlikely that Lord Morley was acquainted with Sir Henry de la Beche and Trenham Reeks, who formed the collection of ceramics at Jermyn Street, and with the brilliant mentor and friend of Lady Charlotte Schreiber, Sir Augustus W. Franks, of the British Museum.

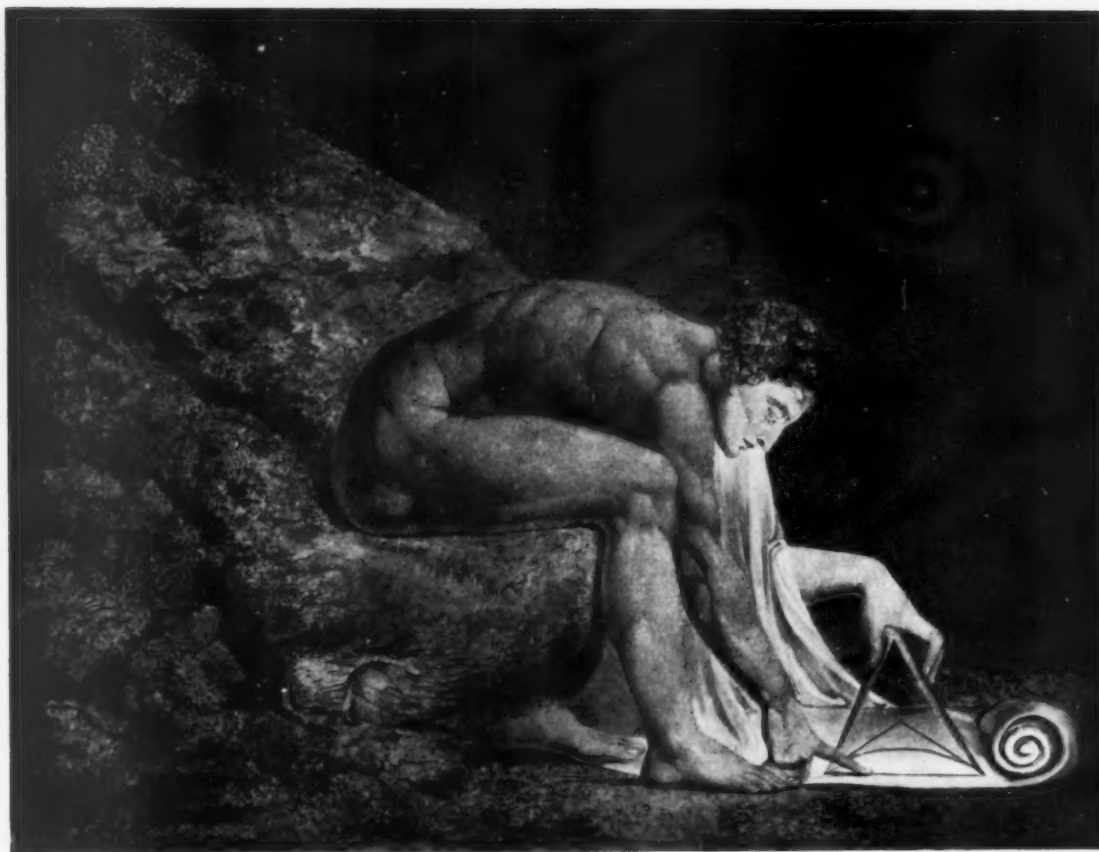
At Saltram it is scarcely possible more than to guess whether particular pieces of china were bought at the time they were made or whether they were "collected" at a later date. This is so in the case of the most important, and the most beautiful, piece of English porcelain in the house; the Chelsea head of a child, an example hitherto unrecorded, illustrated here in Figs. I and II. The existence of this model was noticed first by Mr. C. T. Fowler, who bought an example of it in St. Christopher's Place, Wigmore Street, London, in the 'twenties, and to add piquancy to his discovery was able to purchase it for a very small sum. In 1948, at the exhibition held at the Victoria and Albert Museum to celebrate the twenty-first anniversary of the forming of the English Ceramic Circle, the late Lord Fisher showed an example marked with the raised anchor, and in the following year an unmarked specimen was sold in the collection formed by Sir Bernard Eckstein. Sotheby's cataloguer noted that the Eckstein example was then the only known perfect one of four in existence. The Continental influence in this piece of porcelain is readily apparent—as it is in so much else that was produced at the factory in its early days—and W. B. Honey subscribed to the theory that the head may have been moulded from a French bronze. The figures of infants by François Duquesnoy ("Il Fiammingo") which inspired innumerable sculptors and painters, show a comparable treatment, and a child's head of about 1715 in Bottger's red stoneware in the Victoria and Albert Museum is an earlier realization of the same idea.



Fig. IX. BAMBOO-PATTERN VASE AND STAND. Height 8½ in. Habitually described as dating from the Ming period, vases of this type are actually of late-XVIIth century date and were made during the reign of the Emperor K'ang Hsi. The decoration is painted finely in a brown-black line, washed over with transparent colours: yellow, greens and aubergine.



Fig. VIII. MEISSEN SUGAR-BASIN AND COVER. Width 5 in. Dating from about 1723, this basin and cover bears under the base the early "K.P.M." mark as well as the crossed swords, both in underglaze blue, and the numeral 57 in gold. The K.P.M. mark (standing for *Königliche Porzellan Manufaktur*: Royal Porcelain Manufactory) was brought into use on teapots and sugar-basins on April 7th, 1723, and was followed the next year by the well-known crossed swords mark. As in this case, the two marks are sometimes found together. The decoration of this piece is in the style associated with Johann Gregor Herold (1696-1775), who was working in the Meissen factory from 1720 until his death.



NEWTON. Printed-drawing. 18½ x 23½ in. Signed and dated 1795, W. B. inv.

Seated upon a rock covered with lichens, Newton bends down to draw a geometrical figure upon a scroll. The grass is dark green, the sky blue-black. The over-printed colour upon the rock, thistles and plants carries the happy accidental beauty Blake preferred. This dark, wedge-shaped design, in which all the lines are earthbound, is intended to symbolize the cramping effect of rational philosophy and empirical science, for Blake, the arch-enemies of Imagination. *Courtesy Tate Gallery.*

THE ART OF WILLIAM BLAKE: TOWARDS A NEW AESTHETIC

By JOHN DALTON

HISTORICAL NOTE

WILLIAM BLAKE was born at Golden Square on November 28th, 1757, and died at Fountain Court, in the Strand, on August 12th, 1827, after a life of poverty and neglect, "singing of the things he saw in heaven."¹ Few of the drawings—which he sold for a guinea apiece—would, if they came under the hammer today, fetch less than a thousand pounds.

His early training was academic. After learning to draw with a teacher named Pars, he was apprenticed to James Basire, engraver to the Society of Antiquaries. From his sixteenth until his twenty-first year he drew the monuments in Westminster Abbey and other London churches. In 1782 he married Catherine Boutcher, a market-gardener's daughter, whom he taught to draw and to help in the printing and colouring of his engravings. Upon the death of his favourite brother Robert in 1787, from whom he claimed to receive "direction," his work took on a visionary quality.² During the disturbances in France he sometimes walked in the street wearing the revolutionary *bonnet rouge*.³

Although unable to attract the patronage of a wide public, he numbered among his friends and admirers the poet Hayley, the critic Charles Lamb, the painters John Linnell and John Varley; Frederick Tatham, the sculptor

and miniaturist, later became his biographer. In his old age he was the centre of the group of young artists, including George Richmond, Edward Calvert and Samuel Palmer.⁴

The bicentenary of William Blake's birth is being celebrated by special exhibitions of his work at the British Museum, the Victoria and Albert Museum and the Tate Gallery.

In 1904, Roger Fry claimed that the art of William Blake was "a test case for our theories of aesthetics."⁵ To-day we feel less certain that a line can be drawn between aesthetic criticism and moral or social criticism, or between criticism and metaphysics.

Towards the end of the XVIIIth century, in the early decades of the Industrial Revolution—a time of unbelief and fear, of imaginative dearth and scientific progress—the arts had become imprisoned in a stony classicism of solid myth relieved by portraiture.⁶ William Blake took upon his own shoulders the task of their spiritual regeneration. With indignation, he declared: "While Sir Joshua was rolling in Riches, Barry was Poor and Unemployed except by his own energy: Mortimer was called a Madman, and only Portrait Painting applauded and rewarded by the rich and



Fig. II. THE RIVER OF LIFE. Watercolour. 12 x 14½ in.
Signed W. B. inv. n. d.

Spontaneous and bright, this is perhaps Blake's loveliest watercolour. The yellow of the great sun, encircled by figures in glory joining the crystal blue river flanked by classic pavilions, is echoed in the dress of the bending woman. The male figure (? Apollo) floats downwards from the light toward the source. The design suggesting wisdom, the arts and creation happily combines romantic, almost Celtic, linear rhythms with classic grace.

Courtesy Tate Gallery



Fig. III. THE WISE AND FOOLISH VIRGINS.
Watercolour. 15½ x 13 in. n. s. or d.

In blue and white mantled dresses five virgins, their lamps glowing, calmly prepare to depart—leaving the others despairing. The angel overhead, the dark green hills and the city silhouetted against a grey dawn, give horizontal emphasis which reinforces the impression of calm triumphant over anguish. (This, according to Mr. Eric Newton, is one of the greatest designs of all time.)

Courtesy Tate Gallery.



Fig. IV. BEATRICE ADDRESSING DANTE. (Purgatory, Canto XXIX-XXXI.)

Beatrice, crowned, with a long green veil stands upon a platform (? altar) of the triumphal car drawn by a Gryphon. Around her are wings with peacock eyes and four heads. Following are Hope, in green, raising her arms, and Charity, in red, surrounded by infants. Faith, interceding, in white, points to an open book and towards Dante. The wheel, (not in fact described by Dante) forms a vortex which reflects the heads of the three accompanying figures. Balancing solid forms against transparent imagery the symbolism of this design remains ambivalent, inexhaustible.

Courtesy Tate Gallery.

Great. Reynolds and Gainsborough Blotted and Blurred one against the other—and divided all the English World between them. Fuseli, indignant, almost hid himself. I am hid.”

The humiliation of genius, we now feel, is something more than a purely academic question: Blake's handmade art, with its anticipations of Freud and especially of Jung, is no longer held to be merely of private significance.

Blake's attitude is utterly opposed to all “stock-assumptions” and XVIIIth-century ideals. For him reason was not enough—“What has reasoning to do with Art and Painting?” he asked. Where Reynolds had written “There is a rule obtained out of general nature, to contradict which

is to fall into deformity,” Blake commented, “What is General Nature? Is there Such a Thing?” Where Reynolds had said that art could not express passions, Blake replied “Passion and Expression is Beauty itself,” and “Knowledge of Ideal Beauty is Not to be Acquired. It is born with us.”

Principally he fought to establish not “art for art's sake,” but art as religion, and imagination as the only God. Though careful to explain that the genius of every age is equally imaginatively inspired, he stressed the origin, conscious or unconscious, as he believed, of every work of art: the inner vision. For him the source of inspiration was within the artist. “Natural Objects always did and now do weaken, deaden and obliterate Imagination in Me,” he stated, and again “The nature of my work, is visionary or imaginative.”¹⁰

For Blake, imagination is clear and form distinct, and this distinct form preserves the ideal spirit. In technique he abhorred any softness or vagueness. The chaotic, the amorphous and the rankness in nature were seen as a challenge. Although perhaps obsessed by the virtues of a “wiry” line, he naturally admired Michelangelo, Dürer and other great linear draughtsmen,¹¹ and the masterpieces of Gothic “living form” which he had studied and drawn, from 1773 to 1778, in Westminster Abbey.

In his writings he states that the business of life is to recall art to the Florentine original. But while he chose the naked body as the most appropriate means to express universalities, his manner of treating it was widely different. He was not interested in “grandeur” and was little affected by the two central problems of that school: how to produce an illusion of solidity or perspective. His concern was with the lines of the body from the point of view of design, as the image-making factor. He delighted in active designs, in radiant forms; for which he used unbroken lines, unbroken masses and unbroken colours. These are the distinguishing marks of nearly all his best works. Again, his treatment of drapery, which he held should strictly adhere to the living form beneath—aiming at revelation rather than suggestion—is not Florentine. Neither is it really Gothic or Greek, although it bears at times a resemblance to the latter style of Vth century B.C.—for example, the Stele of Hegeso, the Caryatids of the Erechtheum, or the Goddess of Victory—although paradoxically nevertheless, as Roger Fry claims—“his was the most anti-Hellenic temperament,” having no concern with phenomena.

It is difficult, after centuries of “realistic” conditioning, to convince people that, in art, a more scientific investigation of phenomena—with its increase of visual knowledge which changes the mode of the artist's expression—does not necessarily increase his power. The essential power of the artist



Fig. V. NEBUCHADNEZZAR. Printed-drawing. 16½ x 23½ in. Signed and dated 1795 W. B. inv.

Creeping like a beast, nails like bird's claws, scaly or feathered (? eagle) flanks, flesh red-raw and eyes wild, Nebuchadnezzar (Daniel iv, 33) leaves his lair. Dark blue night sky, right. Intended to symbolize man's primitive state while under the domination of reason alone. Cf. the saint creeping in the background of Dürer's print of “The Penance of St. John Chrysostom,” from which Blake evidently borrowed it. Three other examples of the print are known to exist.

Courtesy Tate Gallery.

Fig. VI. THE WHIRLWIND OF LOVERS. Watercolour. $14\frac{1}{2} \times 20\frac{1}{2}$ in.

Fainting with pity, Dante lies upon a rock; Virgil bends over him. The two lovers, Paolo and Francesca, are caught, together with others, in the whirlwind which rises from the lake. Strong in tone, the main colours are pale blue and yellow (for the whirlwind), crimson (for the figures) and a rich purple (for the background). The rhythmical design, often used by Blake, is here, in serpent-like image, especially powerful.

Courtesy City Museum and Art Gallery, Birmingham.



lies in his use of universal symbolism. In spite of an obvious self-taught amateurishness of approach, this source was tapped by Blake with an eloquent conviction, sometimes with sublimity. "Shall painting be confined," asks Blake, "to the sordid drudgery of facsimile representations of merely mortal and perishing substances,¹² and not be as poetry and music are, elevated into its own sphere of invention and visionary conception?"

Since for Blake, as for Giotto, the ideal design is all, he makes little use of the subtlety and varieties of facial expression, but is content with a number of abstract types of countenance. But the likeness to Giotto is deceptive for, as Fry says, "Giotto was working away from Byzantinism as fast as Blake was working towards it,"¹³ and the two are merely passing and saluting one another on the same road. It is necessary to indicate here the awkward position imposed upon Blake by the conventions of his time. "It was with the worn-out rags of an effete classical tradition long ago emptied out of all meaning, and given over to turgid rhetorical display that Blake had to piece together the visible garments of his majestic and profound ideas,"¹⁴ says Fry, and on the other hand, he had also to contend with "those unfortunate caprices which the false romantic taste of his

day imposed."¹⁵ Blake may have been unfortunate in his imitations of XVIIIth-century engravings which badly misrepresent Michelangelo and almost invariably confines the lines of his design within the single plane of the foreground. Frankly accepting the limitations proper to the flat surface of the paper, he seldom makes any more attempt than does the great master to lead the eye inward by lines of perspective. His landscapes and other backgrounds, then, are generally of a summary, conventional nature—a curtain only.

His love of clarity and precision led him at an early stage to abandon the use of the oil medium. Instead he used a modification of tempera, for which (perhaps both seriously and ironically), he borrowed the word "fresco." Its essential feature was glue, instead of yolk of egg. Mixing this with his colours he applied it to a plaster ground. Most of his pictures not in water-colour are painted in this way. But it seems likely that the medium was occasionally varied: the great differences in appearance of many of the "frescoes" indicate this.¹⁶

For his "Prophetical Books" Blake invented a new method of engraving: a process of relief etching.¹⁷ First the darks were drawn upon the copper or pewter in an impervious fluid with a brush: then the plates were bitten with acid, leaving the letters, the illustrations, or decorative borders in relief. They were afterwards again coloured either by hand in water-colour or by over-printing in opaque colour from the copper itself. (As craftsman and non-specialist Blake wrote his own poems, illustrated and printed them. Each page is one unit. Any judgment must take note of this wholeness.) For the most part his engravings are executed in the contemporary mechanical method of cross-hatching. But when later he had no doubt seen the work of Marcantonio he adopted a freer manner, for instance in his famous illustrations for the *Book of Job*. Blake's woodcuts for Thornton's *Virgil*, though later mutilated by some jobbing printer, are masterpieces of English wood-engraving.

It is interesting to note that as his poetry declined his painting improved, and in his last years the sublime designs to Dante reveal his full powers. His imagination was superior to his execution—so was that of Cézanne, Douanier Rousseau or Paul Nash—but genius is not usually "cursed with a competence." Picasso, for example, throwing off the debris of his own proficiency, began to draw again with the direct spontaneity and innocence of a child. Experience and innocence Blake understood well. Outside "time," he used our modern dialectic of progression through contraries: "I care not whether a Man be good or bad but whether he is a Wise Man or a Fool. Go put off Holiness and put on



Fig. VII. PLAGUE OR PESTILENCE. Watercolour. Signed W. Blake inv. Inscribed, Pestilence. $12\frac{1}{2} \times 17\frac{1}{2}$ in.

This design—almost monochromatic in browns and greys—shows the influence of Giotto in composition, gesture and limited facial variety. Courtesy Bristol City Art Gallery

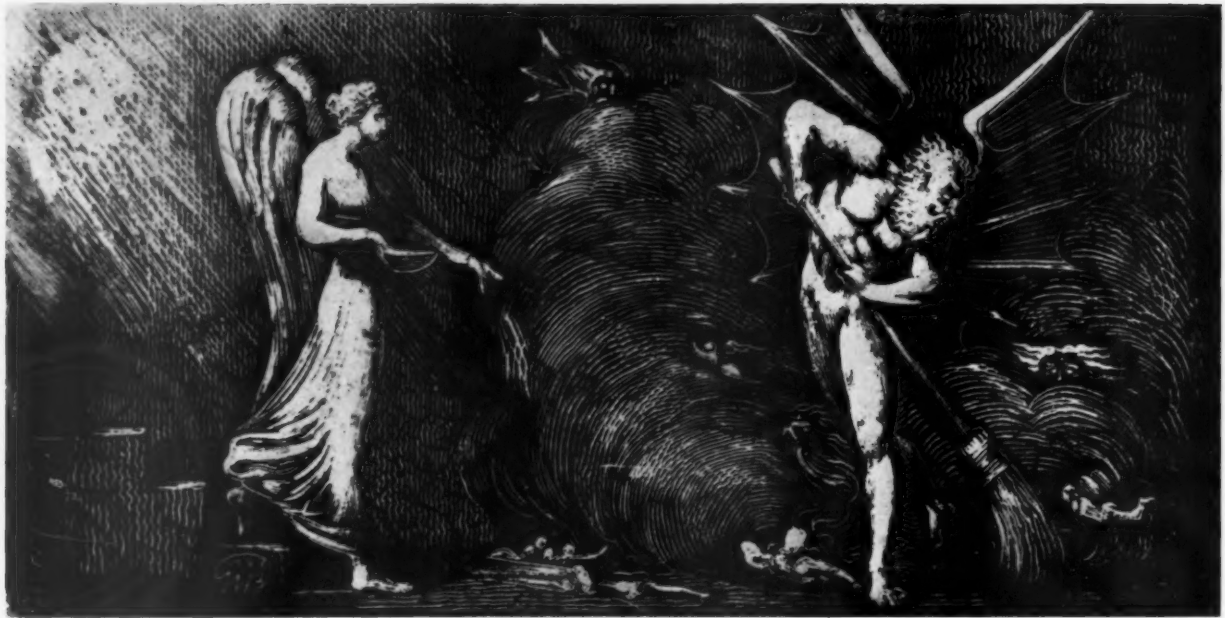


Fig. VIII. MAN SWEEPING THE INTERPRETER'S PARLOUR. ? Woodcut on pewter. $3\frac{1}{4} \times 6\frac{1}{8}$ in. Signed W. B. inv.

This scarce and lovely print shows the Man (? Demon) vigorously sweeping evil spirits away in a cloud of dust assisted by an Angel sprinkling water from a bowl. Dramatic lighting from the left. At the end of his life, Blake's young disciples called his home "The House of the Interpreter." Courtesy British Museum.

Intellect." In the XVIIIth century intellect meant, happily, imagination.

In a world now largely delivered over to both scientific progress and technological leapfrog, when too high a price is perhaps being paid for what, with customary irony, he might have termed our journey to Outer Space, the art of William Blake still remains "a test case for our theories of aesthetics," but also, I believe, illumines our paths toward other possible destinations.

Fig. IX. THE BOWMAN. Pencil. $7\frac{1}{2} \times 8\frac{1}{2}$ in. An illustration to Milton. Courtesy Sir Geoffrey Keynes.



¹ *The Letters of William Blake*. Ed. Geoffrey Keynes, Hart Davies, 1956, v. George Cumberland's note written to Samuel Palmer.

² W. B. Yeats: (Introduction). *Poems of William Blake*, G. Routledge & Sons.

³ He associated with Godwin, Tom Paine and Mary Wollstonecroft, v. Gilchrist. Also William Gaunt: *Arrows of Desire*, 1956.

⁴ v. Note, 16.

⁵ *Burlington Magazine*, 1904.

⁶ By and large, the mass of painting done at this time was "literary," confining itself to those subjects which could be treated in the "grand manner"—mostly from Greek mythology, Roman history, allegories illustrating some general truth, and, of course, portraits.

⁷ Annotations to Reynolds' *Discourses*. *Artists on Art*, edited by Goldwater and Treves, Kegan Paul, 1947.

⁸ Art as symbol, revealing the unconscious (Freud). Blake's four-square City: Urizen, Luvah, Tharmas, and Los, corresponds to Thought, Sense, Intuition and Feeling of Jung's foursquare personality. Both Blake and Jung imply a collective unconscious.

⁹ Vide 7.

¹⁰ Idem. Blake drew careful portraits of the spiritual presences who appeared before him and claimed to have written some poems under their dictation.

¹¹ He possessed a small collection of standard XVIIIth-century prints and primers.

¹² Cf., St. Bernard inveighing against the Order of Cluny in 1125 "Why dost thou make so fair that which will soon be made so foul? Why lavish bright hues upon that which must needs be trodden underfoot? What avail these comely forms in places where they are defiled with customary dust? . . . So many and so marvellous are the varieties of diverse shapes on every hand, that we are more tempted to read in the marble than in our books, and to spend the whole day in wondering at these things rather than in meditating the law of God. For God's sake, if men are not ashamed of these follies, why at least do they not shrink from the expense?"—Dr. Joan Evans, *Taste and Temperament*. The history of art may, as Fry (who had a scientific training) noted, from one point of view, be considered as a gradual discovery of appearances. Is this Blake's Single Vision? According to Blake vision is fourfold, graded by insight, subjectivity and imagination. His poem "Los the Terrible" (from Ideas of Good and Evil) ends

"Tis fourfold in my supreme delight,
And twofold in soft Beulah's night,
And twofold always. May God us keep
From single vision, and Newton's sleep!"

Since the time of Blake, a progressively subjective movement predominates, in which painting moves towards the condition of music, i.e., towards abstraction.

¹³ *Burlington Magazine*, 1904.

¹⁴ *Ibid.*

¹⁵ *Ibid.*, cf. "He was perhaps fortunate—certainly as an artist he was fortunate—in living at a time when the line of cleavage between the Reformers and the Church was not yet so marked as to compel a decisive choice. The symbolism of the Church still had for him its old significance, as yet quickened and not discredited by the Reformer's energy." Fry: Introduction to *Durer's Letters and Diary*, Merrymount Press, Boston, 1909. Also *Vision and Design, Durer and His Contemporaries*.

¹⁶ Russell, A. G. B. Introduction to Catalogue, William Blake Exhibition Tate Gallery, 1947, organized by the British Council.

¹⁷ To Engrave on Pewter: Let there be first a drawing made correctly with black lead pencil: let nothing be to seek: then rub it off on the plate cover'd with white wax, or perhaps pass it thro' press—this will produce certain & determin'd forms on the plate & time will not be wasted in seeking them afterwards.

To Wood-cut on Pewter: lay a ground on the Plate & smoke it as for Etching: then trace your outlines and beginning with the spots of light on each object with an oval pointed needle scrape off the ground on the plate, being as careful as possible not to hurt the ground, because it, being black, will shew perfectly what is wanted.

To Woodcut on Copper: Lay a ground as for Etching—trace &c., and instead of Etching the blacks, Etch the whites & bite it in. (Blake's Notebook.)

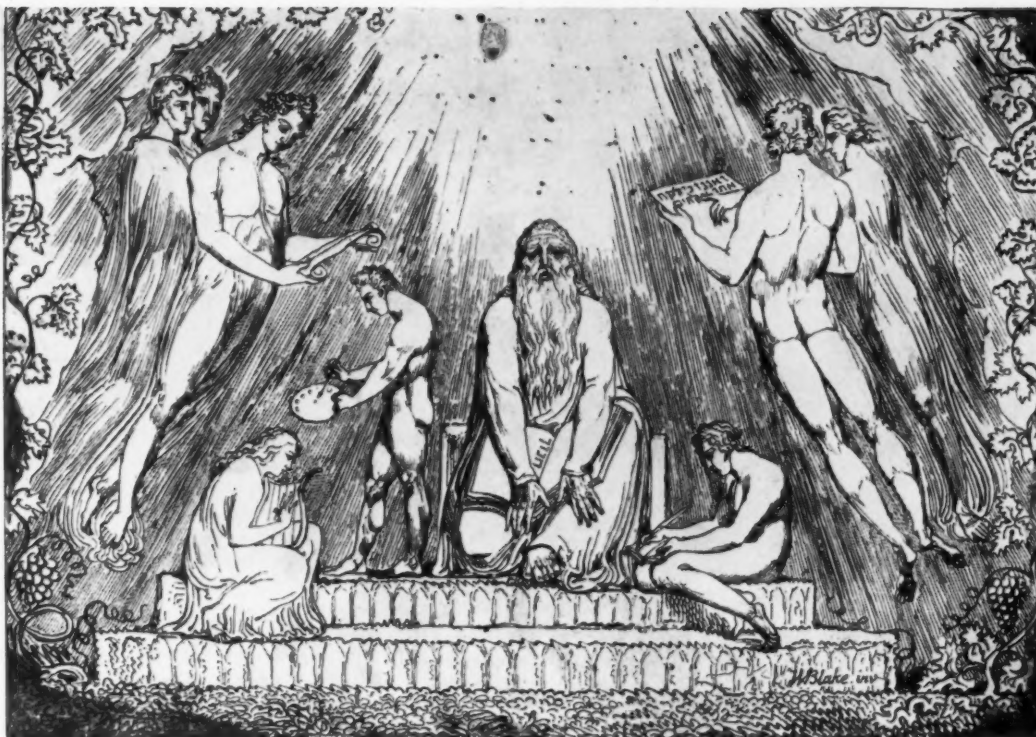


Fig. X. JOB RESTORED TO HIS PROSPERITY. Lithograph. c. 1806.
The Arts in the service of the Almighty. Courtesy British Museum.

A SHAFT from APOLLO'S BOW : Hopscotch into Art

THOSE of us who are old enough to remember the time when children's games were not entirely devoted to homicide encouraged by parental gifts of expensive toy revolvers, may recall Hopscotch and the grave childish faces as little girls hopped from rectangle to square in a pre-ordained order toward the one marked "Home." A simple, unsophisticated delight, like hoops and skipping-ropes, shuttlecocks and the more masculine tip-o'-cats which had a distressing habit of going through neighbouring windows. Hoops, I am told, are coming back; and Hopscotch has returned in a big way. Not, as it happens, as a game for small girls but as a solemn intellectual activity for the higher intelligentsia. The Department of Fine Art of King's College in the University of Durham produced it to the invention of Victor Pasmore, Richard Hamilton and Lawrence Alloway; the Institute of Contemporary Arts staged it in their gallery in Dover Street; Basil Taylor chose it as a subject for discussion by the Critics on the B.B.C., and became clearly angry when his fellow critics did not treat it with the gravity due to great art. "An Exhibit," as the I.C.A. call it, is not to be treated lightly. We have been assured that we may now go *inside* an abstract, by playing this game with due solemnity:

"The visitor is asked to look neither for works of art nor for symbols, but to inhabit for the duration of the game a real environment. . . . It is a game, a maze, a ceremony completed by the participation of the visitors. Which routes will they take, will they *move* through narrow or wide spaces, where will they *decide* to stop and access the whole?"

So says the catalogue, itself a very self-conscious (and, as it happens, rather pleasing) work of art, printed on heavy transparent paper, good to the eye, but extremely cumbersome and completely impractical. Still, you can't have everything. What it lacks in convenience and clarity it makes up in pretentiousness, alike of format and utterance.

Lured by all this build-up, with an open mind I went to Dover Street hoping for some æsthetic experience combined, maybe, with an element of entertainment. I found the fine gallery hung at right angles with uniform-sized sheets of Perspex, some transparent, some opaque, some white, some black or red-brown. On the floor in the spaces thus enclosed similar sheets had been arbitrarily laid. "Thus," quoth my catalogue, "an area in time and space is laid out." I considered this profound comment for some time, deciding that it was either quite beyond my meagre intelligence or entirely meaningless, and wondering vaguely where else one could lay out an area. Perhaps I did not play fair; but as other and more native Institututors of Contemporary Art seemed to be making as nearly as possible a bee-line for the comfortable chairs near the bar, dodging the pendulant sheets of variegated Perspex with little consideration for the cosmic and æsthetic principles involved, I did the same. Duly ensconced, I twisted my catalogue so as to find the odd bits of text in their proper order. Alas! with little further enlightenment. "Are you maze-bright or maze-dim?" it demanded in heavy sans-serif type at the end. That, at least, was an easy one, however chastening to the spirit. Sadly I wound my way back to the entrance door and returned to the more normal insanities of civilization.

One would not bother with this silly-season nonsense, would even rejoice that there is room for such fun and games in a menacing world, but for the pompous seriousness with which it is launched and boosted in the name of Art. The Fine Art Department of an English University should surely be put to better use. The time and publicity value of the one popular programme on the B.B.C. devoted to considering current art matters might direct public attention to something more worth while. Even the Institute of Contemporary Arts (am I right in thinking it receives a grant from the Arts Council?) might concern itself with something more like art and less like Contemporary Spoofo.



OLD MASTER DRAWINGS—XI.

Four Unpublished Drawings by G. B. Tiepolo

Fig. I. *Man Standing by a Horse*. Pen and wash over black chalk. $7 \times 5\frac{3}{4}$ in. (178 × 145 mm.). Collection: Paul Wallraf, Esq.

This drawing has all the look of a study for a painting, but it has not so far been connected with any known composition.

Fig. II. *Pulcinelli*. Pen and wash. $7\frac{1}{2} \times 11\frac{3}{4}$ in. (192 × 233 mm.). Collector's mark probably Carl Pausch (Lugt 615). Collection: Paul Wallraf, Esq.

The character of Pulcinello, with his hunch back, his nose, and his high tapering hat, inspired a considerable number of drawings by both the Tiepolos. Those by Domenico are perhaps the better known, since an album with the title "*Divertimento per li Ragazzi*" containing 104 drawings illustrating the life of Pulcinello was broken up after 1921. As one might expect in a picture book intended for children, Domenico's drawings are pictorial and anecdotal. Giambattista's are sligher, more fluent, and in some ways nearer to caricature. One is always very conscious with Domenico that his figures are purely *personnages de théâtre*. Yet this conception of the Italian comedy characters was really born in France, for the traditional Pulcinello of his native Calabria was more of a peasant, a bumpkin with a sly wit and a taste for epigram, rather than a grotesque buffoon.



Not a great many of Giambattista's Pulcinelli are known—a series of five in the museum at Trieste, and perhaps a dozen in scattered collections. Of the 12 in the Algarotti collection—"les plus beaux Polichinelles du monde," as Algarotti wrote to Mariette—none appears to have been identified with certainty, although some are known from engravings.

Fig. III. *Briseis Led to the Tent of Agamemnon*. Pen and wash over red chalk. $10\frac{1}{4} \times 9$ in. (260 × 220 mm.). Inscribed (signed?) "Tiepolo." Collection: Victor Bloch, Esq.

This drawing is a study for the corresponding part of the fresco in the Villa Valmerana near Vicenza, which Tiepolo painted in 1737.

Fig. IV. *Sheet of Seven Figure Studies*. Pen over black chalk. $12 \times 14\frac{3}{4}$ in. (255 × 355 mm.). A contemporary inscription on the back with numbers. Collection: Victor Bloch, Esq.

As usual with Tiepolo's sheets of studies one cannot find that they are used in his compositions. But the half lying, half sitting man at the bottom might be a first idea for the Hyacinth in the painting "The Death of Hyacinth" in the Castle Rohoncz collection at Castagnola-Lugano. This would date the drawing approximately 1752-53. On the other hand, the construction of several of the studies suggests that they may have been intended to occupy positions in a fresco either in a spandrel or above an arch.

L. FROHLICH-BUME.



3



4

CERAMIC CAUSERIE

LOWESTOFT PORCELAIN (1757-1957)

THE bi-centenary of the founding of the Lowestoft porcelain factory is being celebrated by two current exhibitions, one at Ipswich and the other at Worthing.

This small manufactory was producing pleasing, but unambitious, wares during a period of 50 years and has received attention from both collectors and students that have resulted in its history being comparatively well recorded. At one period, about 1870, it bore the full weight of every serious writer on the subject of ceramics when, through a gross error, it was saddled with the making and/or decoration of quantities of Chinese ware made for export to this country a century earlier. This mistake has long been rectified, but in memory of it the name "Lowestoft" is still applied, especially in America, to much of this type of china from the Far East.

After an abortive commencement in 1756, the Lowestoft factory was placed on a firm footing in the following year, and production is reckoned as starting at that date. The earliest specimens are extremely scarce, and the first dated examples are survivors from the year 1761. Perhaps the most attractive feature of Lowestoft china is the large proportion of dated and inscribed pieces which keep alive, more than any other relics, the names of the Suffolk worthies for whom they were made.

In consequence of this custom, more pronounced at this factory than at any other in England, the history of much of East Anglia in the later XVIIIth century is recorded on the small plaques, flasks, bowls and jugs that emanated from the works.

The porcelain body is very akin to that of Bow; much bone-ash was used in the composition of both of them. For that reason, the legend that Robert Browne, one of the partners in the Lowestoft concern, took employment at the London factory in order to learn their secrets has a slight basis. However, it should be mentioned that the story is merely one that has been passed down the years, allegedly by members of Browne's family, and is quite unsupported by any contemporary documentary evidence. Thomas Frye took out his patent for the incorporation of bone-ash in the Bow body in 1748; its use had been proposed in Germany more than a century earlier and Robert Dossie published a receipt for a porcelain paste containing it in his *Handmaid to the Arts* in 1758. The use of the material must have been common knowledge to those interested, and the hazardous adventure of Robert Browne could hardly have been necessary as late as the mid-1750's. Incidentally, it is a version of a story that is related of many other people in connection with various English and Continental factories in the course of the history of ceramics.

The exhibition at Ipswich is open until September 8th and comprises a large number of rarities, many of which have not been recorded hitherto. The excellent illustrated catalogue gives clear descriptions of all the exhibits, together with a brief history of the manufactory and a bibliography. The Worthing Art Gallery exhibition has been arranged by Mr. G. A. Godden, and is also the subject of a good catalogue. Whereas the Ipswich display has been assembled from the cabinets of museums and collectors all over East Anglia and farther afield, the Sussex exhibition has drawn almost entirely on two local collections and is thus more limited, but no less illustrative and commendable, as a commemoration of the achievements of this factory in the history of English porcelain.

A GILES PROBLEM

The number of "documentary" pieces of English porcelain grows with the years. Their existence is buried in auction-sale catalogues and magazine articles until, from time to time, they are disinterred from their quickly gained oblivion and incorporated in more durable book form. By then, if not forgotten temporarily, they have usually become the subject of argument



Three rare Lowestoft figures to be seen in the bi-centenary exhibition at Worthing Art Gallery.

and speculation, and only after the lapse of many decades is their true significance determined once and for all.

James Giles is known to have occupied premises in Berwick Street, London, from as early as 1749, when his name was listed in a Poll Book of that year and his trade given as that of "Chinaman." This does not mean, however, that he did more than deal in chinaware, ready made and ready decorated; it was not until 19 years later that he advertised his ability to supply Worcester porcelain "curiously painted in the Dresden, Chelsea, and Chinese Tastes. . . ." It was about the year 1760 that Thomas Craft took his bowl, made and painted at Bow, "in a box to Kentish Town, and had it burnt there in Mr. Gyles's kiln." This would indicate that the Berwick Street house was not adapted for the firing, but may have contained a studio for painters; an inconvenient plan that would have entailed a great risk of damage to the freshly decorated wares en route to the kiln several miles away. It would appear probable, therefore, that both painting and firing would have been carried out at Kentish Town, and that the more central premises were used as a depot for the taking of orders and the transaction of general business in china-dealing. Doubtless, also, Giles lived there.

A problem piece is the green-ground Worcester tankard, painted with panels of exotic birds and signed in minute script: "Mr. Bengt Giles May ye 16 1772." It was illustrated and described in *APOLLO*, February 1935 (page 113), was sold by auction in the Eckstein collection in 1949, lot 56, and is illustrated and described by H. R. Marshall in *Coloured Worcester Porcelain*, 1954, plate 34, No. 744. The writer of the note in *APOLLO* 22 years ago, signed with the initials "S.G.F.," suggested that the mug may have been decorated by James Giles himself and inscribed to celebrate the 21st anniversary of the birth of a son named Benjamin. In contradiction to this, it may be stated that we do not know that James Giles ever had a son of that name, nor do we know that he himself actually painted anything at all. He was apprenticed to a jeweller in 1733, and there is no certain evidence that he ever put brush to canvas or clay. Has a new generation of collectors and students (and readers of *APOLLO*) any fresh theory to offer or, better still, any facts?

GEOFFREY WILLS.

Correspondence is invited upon any subject of ceramic interest. Letters should be addressed to The Editor, *APOLLO* Magazine, 10, Vigo Street, London, W.1

THE NATIONAL GALLERY'S LATEST ACQUISITION



G. B. TIEPOLO. *The Trinity appearing to St. Clement.*

Canvas 70.2 × 57 cm.

The *modello* for Tiepolo's altarpiece at Schloss Nymphenburg. c. 1735.

Fig. 1. EDGAR DEGAS. "Girls on Ponies." Collection of Mr. and Mrs. Charles S. Payson.

Photograph by courtesy of the Metropolitan Museum of Art.

FOLLOWING a pattern that is happily becoming more and more familiar, several of this summer's major exhibitions put on view paintings and other material from outstanding private collections. Here in New York the Metropolitan Museum is calling attention to the wealth of modern French painting owned in this country by hanging in its special exhibition galleries some 70 works of the Impressionist, Post-Impressionist, and later XXth-century painters. The canvases are on loan from 17 different collections, the largest groups belonging to Dr. and Mrs. David M. Levy and Mr. and Mrs. Charles Shipman Payson of New York. It is an extraordinarily pleasurable show, affording a chance to enjoy again a few relatively well-known works and acquaint oneself with a number of equally high quality that throw interesting sidelights on the artists represented. Renoir's delightfully tender portrait of Mme. Henriot, in melting pinks and blues, brings out all there is of Watteau and the XVIIIth century in this artist and throws into contrast his warm, realistic "Mme. Darras" of an earlier period. Manet's "Portrait of Mme. Brunet" (Payson collection) was rejected by the subject's family but kept by the artist until his death; the panel, "Jeanne—le printemps," owned by Mrs. Harry Payne Bingham, was one of two completed by Manet for a projected series symbolizing the four seasons. A series of Monets includes both the brisk "On a Bench in the Park" of 1872 (Mr. and Mrs. Henry Ittleton, Jr.) and the John L. Loeb's "Irises," painted in the dissolving style of the artist's last years in incandescent purples and blues. Most impressive of ten canvases by Cézanne are the portrait of Mme. Cézanne, seated, in a red gown (Loeb) and the head of Uncle Dominic in a white cowl; in this last the paint is laid on thickly with a palette knife. There is an important Picasso "Harlequin and Woman" of the blue period (Payson) and the artist's joyous "Paris," painted at the time of the Liberation, from the collection of Mrs. Albert D. Lasker; Corot's small classic poem, the "Bacchante with a Panther," a beguiling Matisse odalisque, "Asia," and the Paysons' appealing Degas, "Girls on Ponies" (Fig. 1).



The Philadelphia Museum of Art is offering its public an opportunity to see the Maurice Wertheim Collection, which will eventually go to the Fogg Museum at Cambridge according to the terms of its late owner's bequest, along with other paintings and drawings from the collections of two Philadelphians, Mrs. Carroll S. Tyson and Mr. Henry P. McIlhenny. Adding up to about 100 examples of French painting, drawing, and sculpture of the XIXth and early XXth centuries, the three groups supplement and complement each other in a way that enlarges and lends excitement to our idea of the modern movement. Renoir, for instance, is represented by one of his greatest works, "The Bathers" (1884-87), from the Tyson collection, as well as by five other canvases, including the unique and fascinating self-portrait from the Wertheim collection and Mr. McIlhenny's "Judgment of Paris." There is also a lively red chalk drawing in the Wertheim collection for two of the figures of "The Bathers" and, in the McIlhenny collection, a drawing for "Le Bal à Bougival," now at Boston. The Van Gogh self-portrait of 1888, dedicated to Gauguin and described by the artist as conveying "not only myself but an impressionist in general . . . conceived as . . . a Bonze, a simple worshipper of the eternal Buddha," with shaved head against a background of "Veronese green," now part of the Wertheim collection, is on view with the haunting "Enclosed Field under Rain" (McIlhenny) that recalls Van Gogh's words about the necessity for viewing the southern landscape

Fig. II. CLAUDE MONET. "Portrait of Mme. Paul."
Maurice Wertheim Collection.

Photograph by courtesy of the Philadelphia Museum of Art.

"with an eye more Japanese," as well as the fine Tyson "Sunflowers." A dozen still-lives and landscapes by Cézanne; one of Monet's "Gare Saint Lazare" series and the same artist's vivacious "Portrait of Mme. Paul" (Fig. II); Degas's "Chanteuse au Gant," and his unforgettable drawing of Mary Cassatt at the Louvre (Fig. III); Mr. McIlhenny's small version of "Les Poseuses" by Seurat and the two earliest works in the show, from the same collection, the portrait of the Countess of Tournon by Ingres and the marvelous small "Death of Sardanapalus" by Delacroix are other high points in a display of exceptional interest.

The Picasso Seventy-Fifth Anniversary Exhibition at the Museum of Modern Art continues to draw record crowds; the attendance figure now stands at about a quarter of a million. Another of the few important shows remaining on view as the season changes here is the Newark Museum's survey of XIXth-century American genre painting. Along with such well-known figures as George Caleb Bingham, William Sidney Mount, Henry Inman, Thomas Eakins, and Winslow Homer, a number of artists who now seem to have deserved better than the oblivion that overtook them are represented at Newark by characteristic works. Charles Caleb Ward's miniature of children in front of a circus billboard, John G. Brown's "Other Days," John W. Ehninger's "Yankee Peddler," as well as Mount's celebrated "Dance of the Haymakers" and Bingham's "Shooting for the Beef," exemplify a type of painting that was enormously popular in its own day and is enjoying a resurgence of



interest set off by the now-famous "Life in America" show of 1939.

"Faces in American Art," at the Metropolitan Museum, offers many photographs of American artists, art critics, and collectors of present or recent times. The work of such cameramen as Edward Steichen, Alfred Steiglitz, Bernice Abbott, George Platt Lynes, Arnold Newman, and Sidney J. Waintrob, among others, these arresting portraits illustrate the most varied techniques and artistic intentions. Some of the earliest remind us that just as fashions in photography have changed since the turn of the century, so has our idea of what an artist ought to look like. Frederick W. Ruckstull, at ease in his velvet smoking jacket among the Turkish-cozy-corner trappings of his Paris studio in the 90's, for instance, provides an amusing contrast to the present-day painters, sculptors, and print-makers shown at their easels or workbenches in paint-smearing dungarees and sweat shirts. What few "props" the contemporary photographers use make more or less pointed comments on the subjects of the portraits, or on their work: Ivan LeLorain Albright is shown behind a cobwebbed and broken window frame; Arnold Blanch looks at us through a window, too, but he stands outside it, in a garden; Richard Lippold is seen working on "The Sun," a huge construction in gold wires that now hangs in the museum, and Marcel Duchamp sitting at a chess board. But in these cases as well as in many others where there is nothing to indicate the vocation of the man or woman portrayed, it is primarily the impression of creative vitality the photographer has been able to capture that makes us feel these people are a special breed.



Fig. III. EDGAR DEGAS. "Miss Cassatt at the Louvre."
Pastel. Collection of Mr. Henry P. McIlhenny.

Photograph by courtesy of the Philadelphia Museum of Art.

THE LIBRARY SHELF

BRITISH HISTORICAL PORTRAITS

By GLADYS SCOTT THOMSON

A Selection from the National Portrait Gallery. Cambridge University Press. 18s.

THIS volume is a reminder, to quote from the foreword, that "It is a hundred years since it was resolved, on the initiative of the 5th Earl Stanhope, to form a Gallery of the Portraits of the most eminent Persons in British History." This, of course, was an ambitious sentence aiming at an impossible task. If, as the observer turns over the pages, he or she misses names of some of the great, it must be remembered that in some cases no authentic portrait is known to exist, or, if existing, is elsewhere. Moreover, the portrait proper in the strictest sense of the word must be dated from the close of the XVth century, even though sculpture, paintings on wood and walls, figures on documents and the like reinforce the written word in building up the likenesses of some at least of the long procession of worthies of the Middle Ages and behind them.

The gallery now holds more than 4,000 portraits. From these no fewer than 386 examples have been selected for reproduction and arranged with the biographies of the subjects in what is roughly chronological order; a history of outstanding figures of Great Britain, and therefore a part of the history of Great Britain itself during something like 450 years, and, incidentally, although this is not germane to the present article, also an illustration of the art of portraiture in the country.

The 380 plates are admirably arranged. Whole length portraits as whole page reproductions; then those of quarter length two to a page; head and shoulders only, four to a page. Moreover, an important point, balance has been preserved by the grouping, for instance, of drawings and engravings. So the reader turns over the pages. As with the sitters, so with the artists, some great names are missing. If there are no examples of the authentic work of Holbein, only an inscription "After Holbein," that is merely a reminder of the existence of what Mr. W. G. Constable has termed "The Painters' Workshop." No Vandyck hangs on the walls; perhaps the work of this great painter has always been so highly esteemed as to secure that his paintings have remained in private possession. But the profusion of portraits by such native painters as, for example, Sir Godfrey Kneller, Sir Thomas Lawrence and, later, George Frederic Watts, is testimony to the fashion of portrait painting in which indulgence began in the XVIIth century, whereby so many portraits of so many persons, some of them destined to be put down as eminent, some of them merely worthy citizens and squires and their ladies, were hung on the walls of country houses and town dwellings. Incidentally, there is testimony here to the industry of the painters. As we approach more recent times, there are drawings, etchings, a few busts, and lastly some delightful caricatures.

At first, and inevitably, the Crown predominates. The first portrait shown here is that which an unknown artist made of the Lancastrian King Henry IV, after which the line continues to King Henry VIII, who has two of his wives, Catherine of Aragon and Anne Boleyn, on the same page. There is another woman in the group. The Lady Margaret Beaufort deserves her place in the gallery as much as a patroness of learning as having been the mother of Henry VII. So the royal portraits continue through the dynasties to include, among others, the portraits of two delightful ladies who belonged to what Sir Winston Churchill in his latest volume has referred to as Charles II's "seraglio"—that of Nell Gwyn "the Protestant whore" and Louise de Kerouaille, to whom William Lord Russell ill-advisedly referred in the House as "a common nuisance."

But with the XVIth century the idea outlined by Stanhope is seen to begin to take shape, and here, under Henry VIII

as a young monarch, begins—with Lady Margaret Beaufort as their predecessor—the portraits of the men and women who in some way or another have left their mark on the national story; it may be in politics, it may be in the arts—stretching that word to include all aspects of literature—it may be in the sciences. We perceive how, in the chronological sequence of the ages, each group has its particular significance. The great Tudor statesmen make their appearance from Wolsey to the Cecils, and presently such men as Gresham, as Drake, as Sir Richard Grenville are emphasising the glories of the Elizabethan age.

The full-length reproduction of the Shakespeare bust very fittingly opens and dominates the group which, roughly speaking, belongs to the XVIIth century. Among the poets is John Donne. Architecture is represented by Inigo Jones.

Philosophy and science make their entrance in John Locke and Sir Isaac Newton, recalling that this is the age in which the Royal Society was founded. Presently there appear among the literary figures Joseph Addison and Sir Richard Steele.

The Georgian age, the age of art and grace, is, needless to say, admirably represented, with the head and shoulders piece of King George IV, a reminder to onlookers how a bad prince and a bad king—which he assertedly was—can yet do the nation great service in the arts, even though what he did was primarily for his own pleasure; a pleasure whose extravagance knew no bounds. Here, too, are representatives of the deposed Stuart line in the charming picture Nicholas de Largillière made of the little Prince James Francis Edward Stuart and his sister.

Every person who goes through this volume will pause at some particular portrait or set of portraits thinking that here is a particular meaning. That this should be so is a recognition of the all-embracing richness of the collection.

A group of three portraits belonging to the close of the XVIIIth century and the beginning of the XIXth century perhaps merits a little attention. The portrait of a great seaman, Horatio Nelson, is followed immediately by that of the lady to whom he referred as "dear wife in my eyes and the face of heaven." The portrait of Emma, Lady Hamilton, is one of the many which George Romney made of his favourite sitter who had been his mistress. But there is a third portrait to be considered here. Opposite Emma is a full-length portrait, made in the studio of Sir Joshua Reynolds, of the man to whom, despite Nelson's remark, she was in fact married. Sir William Hamilton has quite other claims to a place in the gallery than his marriage to Emma Hart, for the plenipotentiary was an archaeologist as well as a diplomat, testified to by the collections which enrich the British Museum. In this picture the man who bought the Barberini Vase and sold it to the Duke of Portland is seated with a book—D'Harcarville's *Antiquité*—open on his knee, and on the floor the painted vase of Meidas, now in the British Museum.

As the XVIIIth century passes into the XIXth it may be remarked that writers seem to be better represented than any other profession, although portraits of artists perhaps run them close. Why this should be so might afford a fruitful topic for a symposium. The conversation piece of Chesterton, Baring and Belloc stands out as a full-length portrait. So in their own genre do the enchanting caricatures of Oscar Wilde, "Lewis Carroll" and George Bernard Shaw, looking quizzically from the walls on which they find themselves.

As this selection begins with the Crown, so it ends. The last portrait is a Herbert James Gunn's "Conversation Piece at the Royal Lodge, Windsor."



SIR WILLIAM HAMILTON, 1730-1803.
Diplomat and Archaeologist.
Studio of Sir Joshua Reynolds in 1777.

**ENGLISH CREAM-COLOURED
EARTHENWARE.** By DONALD C.
TOWNER. Faber & Faber. 45s.

THE subject of English cream-coloured earthenware has not before been written upon in a monograph. Mr. Towner has performed the unenviable task of collating all the known facts about the production of creamware in England from its earliest beginnings in the second quarter of the XVIIIth century to its æsthetic decline in the XIXth century. By surveying in detail for the first time the field of creamware production as a unity, Mr. Towner has been able to place in a truer perspective the parts played by the various master potters and factories and their contributions to the development of this craft.

Few will be prepared to go as far as Mr. Towner and claim that "at its best it (creamware) did not seek to imitate porcelain either in colour, form or decoration but remained essentially true to its English earthenware tradition," though all will be convinced—by his selection of pieces for illustration—of the imaginative individuality and freedom with which these English potters adapted the porcelain forms and the technique of enamelling and transfer-printing on porcelain. The author has not been able to add any information about the early problematic period between 1720–40, about which almost nothing is known and in which all the experimental phases took place that led up to the 1743 Enoch Booth punchbowl, technically such a *tour de force* for its date. Apart from this signed and dated punchbowl and a painted teapot attributed to Whieldon about 1740, the rest of the creamware discussed is ascribed to the second half of the XVIIIth century. In the chapter on the Derby Pot Works, the results of Mr. Geoffrey Godden's recent researches (published in the "Trans. of the English Ceramic Circle") are accepted in full. Mr. Towner's careful study of the Wedgwood correspondence and receipts

at the Wedgwood Museum, Barlaston, and his combing of newspapers, such as the *London Gazette* and the *Leeds Intelligencer*, for references have enabled him to write a new and excellent history of the creamware production at the Wedgwood factory and the Leeds Pottery. In the light of these documents, the author, with his intimate knowledge of these factories' creamware, has re-classified many of the wares and re-assessed the significance of potters, such as the Warburtons, William Greatbatch and Josiah Wedgwood himself. Of all the many enamellers of this creamware, David Rhodes now emerges as a very important and interesting artist and businessman, concerned equally with decorating Leeds and Wedgwood creamware. The reproduction of parts of the Leeds pottery pattern and drawing books in an appendix in which they and the Wedgwood pattern books are fully described, is most commendable.

The author has attempted to cover this vast subject in a mere sixty-three pages of text which gives, for the sake of completeness, a short history of every factory in the XVIIIth and XIXth century known to have made creamware, even though no single piece can be attributed it. In addition, the last chapter, entitled "Continental Creamware," gives an unillustrated survey, in a most summary form, of those factories founded abroad to compete with the English exported creamware. It is an interesting chapter that whets the appetite for more. Surprisingly, the author does not refer in his bibliography to the well-illustrated book by G. E. Pazaurek, *Steingut: Formgebung und Geschichte* (Stuttgart, 1927), in which the creamware of all countries is fully discussed. Nor does Mr. Towner, when stating (p. 63) that Leeds and Wedgwood creamware were enamelled and signed by the potter and decorator of Savona, Jacques Boselly, refer to the full and authoritative account given by Mr. Arthur Lane (in *Connoisseur*, Nov. 1955), in which it is made quite clear that there is only Lady Charlotte Schreiber's testimony (*Journals*, Vol. I, p. 7) that in 1869, in Genoa, she saw some Queenware cups, two of which were marked "Wedgwood" impressed in the glaze and two were decorated and signed by Jacques Boselly. As no marked example of English manufacture bearing the signature of Boselly has ever been found, Mr. Towner's statement is misleadingly categorical. The signed plate in the Victoria and Albert Museum is Savona creamware and not English as implied by Mr. Towner.

The author has written this history of English creamware in a text-book form, clearly designed mainly for reference by serious students. In providing a lengthy appendix in which splendid detailed drawings of the different moulded handles, spouts and knobs are reproduced, the author greatly helps the collector to identify pieces with certain factories, though his commendable cautionary qualifying remarks prevent the reader from thinking these pages offer a quick, easy answer to his problem. The appendix containing 162 marks, all most accurately reproduced, is likewise of the greatest value. An essential for a reference book is a complete and reliable index, and it is disappointing to find omissions from this

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index, such as John Aynsley of Lane End, though the constant cross-referencing within the text is admirable. Despite some minor inaccuracies, such as "1768" instead of 1764 as the date of commencement of the Swansea factory (p. 57), or the description of the Enoch Booth punch-bowl as having a manganese-purple ground only "on the outside" when it is inside as well (p. 5), the four beautiful colour plates and the 150 or more objects excellently reproduced in monochrome contribute to making this a desirable addition to any library or bookshelf.

HUGH TAIT.

VENICE. By GABRIEL FAURE, translated and adapted by J. H. and J. M. Denis, 173 illustrations. Nicholas Kaye. 35s.

WHETHER one's thought, after reading this book, wanders around Venice in retrospect or anticipation, or takes only the imaginative journey of the mind it is rewarded. The photography is excellent and the subjects well chosen. The text is interesting and leavened by a pleasant sense of humour. The book suffers as do other volumes in this series from the inevitable difficulties of translation. One can see the struggle in the translator's mind—if the English is made too fluent will the original charm of M. Faure's writing be lost?—undoubtedly a possibility.

The selection gives the traveller enough to understand and appreciate Venice. The range is from a brief and interesting survey of the interior of St. Mark's to the charm of a sunset lighting the Dogana with its statue of Fortune, bathing the water and glowing on the gondolas until they seem to be "suddenly moving amid streams of precious stones." Or from wanderings amid known splendours to walks by little known waterways, and so to regrets that the XXth century makes the Lido indispensable.

A book to be recommended.

O. RAWSON.

ART TREASURES OF THE UFFIZI AND PITTI. TEXT, FILIPPO ROSSI. Thames & Hudson, Ltd. £6 6s.

THIS, like the other volumes in the series, which deals with the great galleries of the world, is a lavishly produced book. It contains 113 large-scale illustrations of many of the most important pictures in the Uffizi and Pitti, 57 of which are reproduced in colour. There is also an introduction by Dr. Filippo Rossi, Soprintendente for the region.

The patronage of art has always been at the core of the Florentine tradition. From the XVth century until the present day the Florentines have as collectors combined energy with discrimination. Thus the Uffizi today houses not only unquestionably the greatest collection of Florentine painting, but along with the Pitti contains outstanding examples of many other Italian schools in addition to a few fine Dutch, Flemish and German pictures and examples of classical and later sculpture. Giovanni Bellini, Caravaggio, Correggio, Mantegna, Parmigianino, Guido Reni, Tiepolo, Tintoretto, Titian and Veronese are all represented by important works, and among the northerners there are outstanding things by Dürer, Holbein, Rembrandt, Rubens, Hugo van der Goes, Rogier van der Weyden and others.

As to the book itself, it also raises a problem. For as long as the art of the colour block maker falls so far short of producing an accurate facsimile of original works of art, as is at present the case, the value of books of this sort must be open to doubt. What is less excusable is the fact that some of the black and white reproductions are much too dark in tone. The introduction and the commentary on the pictures are intended for the general reader, and, although at times a trifle fulsome, they achieve a successful blend of fact and evocative writing.

TERENCE MULLALLY.

THE ART AND ANTIQUE DEALERS' FAIR, DELFT

THE 9th Art and Antique Dealers' Fair, under the patronage of H.R.H. Prince Bernhard of the Netherlands, will be held at the Prinsenhof Museum, Delft, from September 6th to 22nd.

Works of art of all kinds will be shown by the members of the Netherlands Antique Dealers' Association, who organize the Fair—furniture, textiles and carpets, some fine old master drawings, pictures, ceramics, silver and glass. The pictures and drawings are likely, as in previous years, to be of especial interest to English visitors, and also the Dutch silver, whose merits are perhaps insufficiently appreciated over here.

The Fair will be open on weekdays from 10 a.m. to 5.30 p.m., and from 7 to 10 p.m. on Tuesdays, Thursdays, and Saturdays, and on Sundays from 1 to 5.30 p.m. Further information may be obtained from the Secretary, Amaliastraat 15, The Hague, Holland.



SALE ROOM NOTES AND PRICES

FURNITURE

CHRISTIE'S. An English ebonised clock by Tompion and Banger, early XVIIIth century. 14½ in. high, 1,050 gns. A pair of large George II mahogany side tables by Giles Grendy, 6 ft. 6 in. wide, 380 gns. A George II mahogany bookcase by William Vile, 6 ft. 9 in. wide, 9 ft. 6 in. high, 350 gns. A Louis XV marquetry upright secretaire, stamped "L. Boudin JME," 38 in. wide, 1,300 gns. A Regence Kingwood commode, stamped "J. F. Lapié JME," 52½ in. wide, 420 gns. A Louis XV marquetry commode, the mounts bearing C.P. crowned stamp, 24 in. wide, 360 gns. Six Hepplewhite mahogany open armchairs with reeded column uprights and moulded arched tops to the backs, 950 gns. A Queen Anne walnut secretaire cabinet, 25 in. wide, 720 gns. A pair of Sheraton mahogany small commodes, with bowed fronts and D-shaped tops, 22 in. wide, 850 gns. A Queen Anne walnut bureau cabinet, the arched upper part with two bevelled mirror panelled doors, 41 in. wide, 580 gns. A mahogany cock-fighting chair, on mounded cabriole legs with hoof feet, 290 gns. A set of six Adam giltwood open armchairs, in the Louis XVI style, 230 gns. A Sheraton marquetry Bonheur-de-Jour in the French style, 29½ in. wide, 270 gns. A pair of Regency black lacquer corner cupboards, 29½ in. wide, 360 gns. A pair of Italian giltwood side tables, with bowed fronts and slip-in marble slab tops 33 in. wide, 480 gns.

SOTHEBY'S. A set of five Mortlake tapestries representing the Months, XVIIth-century after the XVIth century cartoons of Bernard van Orley, £1,500. A set of eight Adam mahogany chairs with oval-wheel pattern backs, £300. A set of six XVIIth-century walnut chairs with high stuffed backs and seats covered in needlework, £290. A Sheraton secretaire cabinet, veneered with satinwood, and inlaid, 7 ft. 8 in. high by 3 ft. 7 in. wide, £600. An early George III display cabinet, with carved frieze and elaborate swan-neck cresting, 7 ft. 7 in. high x 5 ft. 5 in. wide, £2,000.

OLD PICTURES

CHRISTIE'S. MARCELLUS LARON, Lovers in a Woodland Glade, signed and dated 1731, 16 x 12½ in., 150 gns. T. HEEREMANS, River Landscape, signed and dated 1670, panel 12½ x 18½ in., 240 gns. JAN STEEN, The Physician's Visit, signed, 15 x 13½ in., 900 gns. FRANCESCO GUARDI, A Landscape Capriccio, 10½ x 7½ in., 1,300 gns. ESAIAS VAN DE VELDE, a Frozen River Scene; signed and dated 1634, panel 10 x 12 in., 1,200 gns. P. DE HOOGH, Soldiers Drinking in a Barn, panel 30 x 26 in., 3,900 gns. HUBERT ROBERT, A Renaissance Palace, 34 x 45 in., 380 gns.

SOTHEBY'S. FRANCESCO GUARDI, A View of the Campo San Giovanni e Paolo, with many figures, pen and ink and wash, 9½ x 11½ in., £5,000. G. B. TIEPOLO, Head of a Young Man, red chalk heightened with white on blue paper, 8 x 6½ in., £850. LORENZO COSTA, Portrait of a Cardinal, panel 32½ x 30½ in., £28,000. B. E. MURILLO, Christ in the Prison, 47 x 55½ in., £4,100. SIR JOSHUA REYNOLDS, Portrait of the Rt. Hon. Thomas Conolly, M.P., 30 x 25½ in., £3,050. PAOLO VERONESE, Christ and the Woman Taken in Adultery, 42½ x 62½ in., £9,800. J. H. FRAGONARD, Le Lit, 9½ x 13 in., £2,400. ADRIAEN ISENBRANDT, The Madonna and Child in a Landscape, arched top, panel 14½ x 9½ in., £4,200. CANALETTO, G. B. PITTONI and G. B. CIMAROLI, The Allegorical Tomb of Archbishop Tillotson, 85½ x 54½ in., £6,000. MARCO and SEBASTIANO RICCI, The Allegorical Tomb of the Duke of Devonshire, 85½ x 54½ in., signed by both artists, £2,400. DONATO CRETÌ and others, The

Allegorical Tomb of the Marquess of Wharton and the Allegorical Tomb of Joseph Addison, a pair, 85½ x 54½ in., £950. These four pictures were formerly at Goodwood. SIR PETER PAUL RUBENS, The Adoration of the Magi, 27 x 20 in., £14,000. GEORGES DE LATOUR, A Young Girl near a Brazier, 25½ x 20 in., £2,500. JAN BRUEGHEL, A Village Scene with the Rest on the Flight into Egypt, signed and dated 1607, on metal, 8½ x 12½ in., £3,200. BERNARDO BELLOTTO, A View of Dresden, signed and dated 1747, 37 x 65½ in., £2,600. FRA ANGELICO, St. Nicholas of Bari: St. Michael, on panel, each 14½ x 5½ in., £7,800.

SILVER

CHRISTIE'S. A German figure of Harlequin, by George Lotter, Augsburg, c. 1660, 8½ in. high, £300. A silver-gilt two-handled porringer, the body decorated with circular matted panels enclosed in strapwork, 3½ in. high, 1654, £440. A William III circular Monteith by John Ruslen, 1699, 10½ in. diam., £1,000. A George II circular dish with gadrooned rim and large shell handles, by Paul de Lamerie, 1741, 14 in. diam., £750. The following spoons formed part of the collection of Dr. Wilfrid Harris. A Henry VII spoon with gilt hexagonal top with short fluted baluster, maker's mark in the bowl an estoile of six points incuse, c. 1500, 6½ in. long, £400. A Mary I spoon with fluted vase-shaped baluster finial, 1554, 6½ in. long, £380. A Henry VIII spoon with gilt lion sejant finial, maker's mark fringed letter S, 1530, 6½ in. long, £620. A Henry VIII spoon of St. Paul, the gilt figure with sword and pierced ray nimbus, maker's mark a feather, 1542, 7 in. long, £460. A Henry VIII spoon of St. James the Less, the gilt figure with fuller's bat and Tudor rose nimbus chased with petals, the underside engraved with rays, maker's mark fringed letter S, 7 in. long, £1,350. A Henry VII spoon with large diamond point finial and hexagonal stem, maker's mark Lombardic L, 1490, 6 in. long, £680. An Edward IV spoon with large written knob, the back of the bowl engraved with a monogram and the date 1740, struck in the bowl with leopard's head and a Lombardic B, maker's mark a corn sheaf (?), possibly 1463, 7½ in. long, £1,600. The Stoneyhurst Salt, in rock crystal and silver-gilt with jewelled decoration, 1577, 10½ in. high, £4,500.

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